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ABSTRACT

Developed for 58 courses in the English program at the secondary level, this curriculum guide provides a description, an outline, and lists of the objectives, resources, and activities for courses on such subjects as functional language, basic study skills, basic composition, intermediate composition, creative writing, reading, modern grammar, art of film, current media, the short story, dramatics, the novel, satire, Shakespeare, English literature, black literature, myths and legends, struggle for justice, humor in literature, and Spanish literature. (TS)

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ENGLISH COURSE OF STUDY

Buncombe County Public Schools
Asheville, North Carolina

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CS 201 882

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ENGLISH

1001-1002-1003	ETS I
1004-1005-1006	ETS II
1007-1008-1009	ETS III
1011-1012-1013	ETS IV
1014	Language Lab (SE)
1015	Reading for Enjoyment (SE)
1016	Functional Language (SE)
1017-1018-1019	(SE)
1020	Basic Study Skills
1030	Introduction to Literature
1040	Basic Composition
1050	Intermediate Composition
1060	Advanced Composition
1070	Creative Writing
1071-1072-1073	Publications I
1074-1075-1076	Publications II
1077-1078-1079	Publications III
1080	Business Communications
1090	Practical English
1101-1102-1103	Reading I
1104-1105-1106	Reading II
1107-1108-1109	Reading III
1110	Modern Grammar
1120	Public Speaking
1131-1132-1133	Dramatics I
1134-1135-1136	Dramatics II
1137-1138-1139	Dramatics III
1140	Art of Film
1150	Current Media
1151	**Understanding Media (SE)**
1200	Short Story-Novella
1210	Poetry
1220	The Novel
1230	Drama
1240	Satire
1250	Shakespeare
1261	World Literature (Northern European)
1262	World Literature (Southern European and Oriental)
1270	Highlights of English Literature
1274	English Literature (Beginning - 18th Century)
1275	English Literature (Nineteenth and Twentieth Centuries)
1300	Glimpses of American Literature
1304	American Literature (1600-1850)
1305	American Literature (1850-the present)
1311	Survey of Black Literature I
1312	Survey of Black Literature II
1320	Ethnic Literature
1330	Bible as Literature
1334	Bible as Literature (Old Testament)
1335	Bible as Literature (New Testament)
1340	Myths and Legends
1350	Search for Values
1360	Dreams of Man
1370	Struggle for Justice
1380	The Inner Struggle
1390	Realm of the Irrational
1400	Humor in Literature
1410	Concepts of Love
1991-1992-1993	English Lab Assistant
1420	Spanish Literature

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INTRODUCTION TO LITERATURE
Course Code 1030

I. Course description

This course is designed to acquaint the student with the genres of literature and literary terms. Many of the readings will help the student develop an awareness of literature and its relation to him as an individual.

II. Objectives

A. Primary

1. To acquire knowledge of the techniques writers use to form characteristics of the various genres
2. To gain a deeper insight into human nature through various types of literature
3. To improve composition skills by correlating theme writing with literature
4. To improve vocabulary skills

B. Performance

1. The student will identify literary terms as he studies each genre.

2. Through a variety of activities, the student will demonstrate his reading comprehension.

3. Having read and evaluated a variety of short stories, the student will demonstrate his knowledge of literary techniques through a satisfactory score on a post test.

4. The student will improve his composition skills through various types of writing assignments including character sketches, narrative paragraphs, and short story analyses.

5. Given a variety of poems, the student will identify types of poems and literary devices.

6. The advanced student will be encouraged to write original poems.

7. The student will read and evaluate selections which illustrate the following types of nonfiction: humorous articles, biography, autobiography, informational articles and essays.

8. Upon completion of the nonfiction unit, the student will have read a nonfiction book which he will analyze in an oral presentation.

9. The student will participate in dramatizations of selected scenes of plays.

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10. Having studied a play, the student will plot the structure.

11. Having completed a unit of drama, the student will demonstrate his knowledge of types, structure, and techniques through a satisfactory score on a post test.

12. The student will compare the elements of the short story to those of a novel.

13. Having read a novel from a prepared list, the student will write an analysis including the following: purpose, plot, theme and characterization.

14. The student will keep in his notebook and learn a list of new words encountered in his reading.

III. Course outline

A. Short Story

1. Introduce the short story unit with the filmstrip "Development of the Short Story."

2. Discuss the following techniques as they relate to selections studied: author's purpose, point of view, setting, plot, climax and theme.

3. Give a post test which will measure the student's knowledge of short story techniques.

B. Poetry

1. Introduce poetry with film "What is Poetry," no. 852

2. Use the unit of poetry, pages 283-369 in Values in Literature to teach the following types of poetry: humorous poems, lyric poems, ballads, narrative poems, sonnets, elegies and epics.

3. Teach poetic devices as they relate to selections studied.

4. Encourage advanced students to write original poems.

5. Test students on literary terms and types.

C. Nonfiction

Teach a unit of nonfiction including in the study the following types: humorous articles, biography, autobiography, informational articles, and essays.

D. Drama

Teach a unit of drama, including in the study: The Miracle Worker and Romeo and Juliet.

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1. Introduce the following terms as they relate to selected plays: exposition, complication, climax, descending action and denouement.

2. Dramatize selected scenes from The Miracle Worker and Romeo and Juliet.

3. Require students to plot the structure of the two plays studied.

4. Give a post test which measures the student's knowledge of dramatic techniques.

E. The Novel

1. View the film "Novel," no. 016 as an introduction.

2. Require the student to read a novel from a prepared list and write an analysis including the following: setting, point of view, tone, author's purpose, plot, theme and characterization.

IV. Resources

A. Basic text - Values in Literature

B. Supplementary books

1. Adventures in Appreciation

2. The novels

3. Library books

C. Audiovisual materials

1. Erwin Media Center

a. Filmstrips

(1) ROMEO AND JULIET

(2) A DAY AT THE GLOBE THEATRE

(3) PROLOGUE TO THE GLOBE THEATRE

(4) EDGAR ALLAN POE

(5) WILLIAM SHAKESPEARE

b. Recordings

(1) THE GREAT CARL SANDBURG

(2) ADVENTURES IN READING, 808

(3) VALUES IN LITERATURE

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2. Buncombe County Audiovisual Center

a. Cassettes

b. Films

(1) WHAT IS POETRY, no. 852

(2) THE NOVEL, no. 618

V. Techniques and activities

A. Films

B. Filmstrips

C. Records

D. Group work

E. Oral book reports

F. Compositions

G. Dramatic skits

H. Original writing

Prepared by Launa Ball, Louise Metcalf, Margaret Nesser and Paige Vernarsky, Clyde A. Erwin High School

Buncombe County Public Schools

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BASIC STUDY SKILLS
Course Code [redacted]1020

I. Course description

This course is designed to equip the student with the basic skills he will need in pursuing his high school curriculum. Emphasis is placed upon development of study skills, use of the library, vocabulary development, improvement in spelling, punctuation, capitalization, and usage.

II. Level: Required at I

III. Prerequisites:

IV. Objectives

A. Primary

1. To develop effective study skills
2. To understand how to use the library
3. To use the dictionary effectively
4. To increase vocabulary
5. To improve spelling efficiency
6. To punctuate and capitalize correctly
7. To know and choose the appropriate level of usage in speaking and writing
8. To learn how to listen effectively

B. Performance

1. After having viewed a series of filmstrips designed to foster good study skills, the student will demonstrate his acquisition of the skills as he participates satisfactorily in the activities throughout the course.

2. Having participated in orientation directed by the librarian, the student will indicate that he knows how to use the library effectively by satisfactory completion of a worksheet(s) prepared by the librarian and/or teacher.

3. By doing exercises designed to develop specific dictionary skills, the student will demonstrate proficient use of the dictionary.

4. Having participated in vocabulary-building activities, the student will show by written and oral usage that he has increased his vocabulary.

5. Having learned inductively the new widely used spelling rules, the student will apply them to spell correctly words in dictated exercises.

6. Having reviewed punctuation and capitalization rules and performed sufficient exercises, the student will demonstrate his proficiency by achieving a minimum score of 70% on a post test.

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7. After completion of such exercises as pre-testing indicates the need for, the student will achieve a minimum score of 70% on a written post test on grammatical usage.

8. Through participation in oral activities, the student will display his ability to choose appropriate levels of usage.

9. Through participation in various activities designed to enhance listening ability, the student will demonstrate competency in taking oral instructions, notetaking from lectures and other listening activites to a degree agreed upon by the student and the teacher.

V. Course Outline

A. Select from filmstrips in the media center for orientation to high school and the development of study skills.

B. The librarian will orient the students to the library, having them complete a worksheet(s) making use of the information given.

C. Select from exercises in American English Today 9 and the MacMillan English Series 9 and 10 and use the filmstrips The Dictionary Part I and The Dictionary Part II to teach vocabulary and dictionary usage.

D. Use recordings and vocabulary-building activities of the teacher's choice to supplement textbook exercises.

E. Intermittently throughout the course, use spelling lessons in Voices I and II to teach spelling rules inductively and spelling lessons in American English Today I, pp. 463-483, and the MacMillan English Series 10, pp. 468-474.

F. After pre-testing for usage, punctuation, and capitalization, have students do exercises, work sheets, and activites according to individual needs, using audiovisual aids and American English Today I and the MacMillan English Series 9.

G. Have students participate in at least one panel discussion, giving particular attention to diction.

H. Have students practice correct telephone techniques, using equipment from Southern Bell.

I. Make various listening exercises available to students for use in group and individualized activities to develop listening skills.

VI. Resources

A. Basic texts

1. American English Today 9

2. MacMillan English Series 9 and 10

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3. Voices in Literature, Language, and Composition I and II

B. Supplementary books

1. Brown. Programmed Vocabulary

2. Lamb. Word Studies

C. Recordings (Erwin Media Center) 428.3

Vocabulary Development Program, Vols. I - IV.

D. Filmstrips (Erwin Media Center)

1. 371.4 Are you Ready For High School?

2. 371.4 Getting the Most out of High school

3. 340 Coping with Authority

4. 371.4 Putting Your Aptitudes to Work

5. 371.4 Learning Effectively and Efficiently

6. 371.4 Motivation: A Key to Achievement

7. 371.32 Using a Textbook

8. 807 Taking Notes in Class

9. 4231 The Dictionary I and II

10. 4231 Word Study Series

11. 425N Nouns and Their Uses

12. 425P Prepositions and Conjunctions

13. 425S Simple Sentences

14. 425V Verbs

15. 425 A Adjectives and Adverbs

E. Films (Buncombe County Audiovisual Center)

1. 352 Library, Place of Discovery

2. 378 Know Your Library

3. 36 Word Building in Our Language

4. 369 We Discover the Dictionary

5. 378 Parts of Speech

6. 354 Reading Improvement: Vocabulary Skills

7. 339 Reading Improvement: Word Recognition Skills

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F. Multimedia Kits (Buncombe County Audiovisual Center)

1. 26 and 60 Library Skills
2. 106 Dictionary Skills
3. 106 Study Skills
4. 165 Listening Skills
5. 165 Language Skills
6. 157 Card Catalogue
7. 155 and 156 Language Arts Reference Books

G. Techniques and activities

1. Use of audiovisual aids
2. Teacher-led explanations and discussions
3. Individual learning activities
4. Small group learning activities

Prepared by Denise Suberati, A. C. Reynolds High School, and Burnetta Brown, Dorothy Weaver and Carole Wise, Clyde A. Erwin High School

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To the Student:

How many times within the last week have you been in the process of telling a friend or relative something that you considered to be important or interesting only to be interrupted to the extent that you felt a bit "put down"? Some say that our society has so many noises that most of us are becoming experts at tuning out anything we don't want to hear. While this tuning out ability may save our sanity at times, it often works to a disadvantage.

The first disadvantage is that everybody needs to be heard, to have friends who will just sit back and listen to whatever problems are frustrating him. Too often, there is simply no one who can keep his own mouth shut long enough to let his friend talk out his worries. Secondly, your school work undoubtedly has suffered as a result of poor listening habits. Do you remember the times when you failed to get your homework because you had not heard the assignment? How often have you been guilty of asking the teacher to repeat a question or comment because you were daydreaming? Do you find it difficult to take good notes when the teacher is lecturing?

If inability to listen well is one of your problems, here are some suggestions that may help you:

(1) Work to become genuinely interested in other people so that listening to their daily conversations, their complaints and their pleasantries will not be a chore.

(2) Consiously evaluate yourself as to the number of times in a day that you have interrupted someone who was talking with you.

(3) Make an effort to "stay with" the person who is talking. Daydreaming by you does nothing for the ego of the person who is talking with you.

(4) Try to remember how desperately you need someone to listen to you at certain times; this may remind you to be a more congenial listener.

(5) Relative to school work, try these steps:

a. Be prepared for class; i.e. have paper and pencil or pen ready when class starts. Stop fumbling and scratching for these items, getting five minutes behind before class is barely underway.

b. Tune out thoughts of the fight you had with your best friend or the thoughts of the party that you are having on Friday. Concentrate on one thing at a time!

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c. When taking notes on what you are hearing [illegible] of the main ideas. Get these down then add in any [illegible] support these main points with supporting material. Don't try to get everything that is being said.

d. Outlining is a good way to take notes. You should [illegible] write full sentences and you have the advantage of seeing the over-all lecture in a brief form. You can gain [illegible] good review of a class lecture by adding [illegible] to your skeleton outline.

So that you can develop better listening skills in the following [illegible] agreed upon by you and your teachers:

(To be completed by student and teacher)

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TIPS TO TEACHERS ON DEVELOPING VOCABULARY

1. Capitalize on opportunities that occur in discussions and reading to introduce new words.

2. Make copies of several kinds of vocabulary books available. Concentrate on building families of words based on roots, prefixes, and suffixes. Books available include:

   Words, Words, Words, Harcourt Brace Jovanovich, New York 10017 or Atlanta, 30309

   Programmed Vocabulary, Appleton - Century Crofts, Division of Meredith Publishing Company, 440 Park Avenue South, New York, New York, 10016.

   Vocabulary for the High School Student, Amsco School Publications, Inc. 315 Hudson Street, New York, New York, 10013.

   Word Power Made Easy

3. Make vocabulary development entertaining. Play word games or use exercises such as these:

   a. Develop your own series of flash cards for roots, prefixes and suffixes. Use them as flash cards or give one or two to each student and spend a class period letting them inductively put words together. Examples might be mania, phobia ego, audio, ovum, and ist, pyro, agora, micro, ine, etc.

   b. Have "spell downs," using spelling, word meanings and student gives words, etc.

   c. Have class members select a root upon which to develop a poster.

   d. Play vocabulary Bingo.

   e. Develop a fun profile sheet, using examples such as:

      1. Would you consider yourself a monotheist as opposed to a polytheist?

      2. Is your cat a canine, feline, or bovine?

      3. If you are a pilot, would you be less likely to have claustrophobia or acrophobia?

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SUGGESTIONS FOR LESSONS IN SPELLING

I. Plurals of nouns

Use Exercise 3, p. 186, American English Today 9, Exercise A, p. 470, The MacMillan English Series 9, and Practice 3, p. 150, Voices I as a pre-test. According to results, have students either read pp. 149-150, doing the exercises mentally or write the answers to the exercises. Assign according to individual needs: Practice 1 and 2, pp. 354 - 55, Voices II; study of rules and exercises on pp. 467 - 470, The MacMillan English Series 9; pp. 149 - 150, Voices I; pp. 183-185, American English Today 9. Dictate Practice III, p. 355 Voices II and Exercise A, p. 470, The MacMillan English Series 9 for post test.

II. Silent letters

Work with the class orally with the lesson pages 346 - 347, Voices I. Assign written exercises if the teacher decides there is need for them.

II. Final e

Dictate some words from Practices 3 and 4, pp. 336-7, Voices II for pre-test. Work with students who need help, using pages 336-7 and page 450 of the "Guidebook," Voice II. Dictate Practice 5, p. 337, Voices II as a post test.

IV. Doubling the final consonant

Dictate words in Exercise B, p. 479, The Macmillan English Series 9 as a pre-test. Have students who need help do the exercises on pages 169-173, Voices II. Dictate Practice 19, Voices II as a post test.

Buncombe County Board of Education

Basic Composition
Course Code [redacted] 1040

I. Course description

By providing intensive practice, this course helps the student develop basic writing skills in explaining, describing, and narrating, and in organizing his ideas.

II. Level: Required at I

III. Prerequisites

IV. Objectives

A. Primary

1. To follow a prescribed manuscript form

2. To compose types of paragraphs based on a topic sentence

3. To compose a topic sentence

4. To make a topic outline

5. To write a theme based on a sentence outline related to literature

6. To develop skill in evaluating one's own writing

B. Performance

1. The student will apply with 100% accuracy the prescribed manuscript form on each paper submitted to the teacher.

2. The student will write acceptable topic sentences based on a list of suggested topics.

3. Given a list of sentences, the student will select those related to a specific topic and arrange them into a logical paragraph.

4. Given topic sentences, the student will develop paragraphs of specified types.

5. Following instructions given by the teacher and examples from the text, the student will develop topic outlines.

6. Using examples from the textbook, the student will develop sentence outlines based on literature.

7. Using sentence outlines he has developed, the student will write themes related to literature.

8. Upon achieving proficiency in outlining and in developing themes based on outlines, the student will be given the option of using either a mental or written outline.

9. In small groups, the students will evaluate their writings with reference to structure, clarity, and mechanics.

V. Course outline

A. Pre-test students to determine where each begins; see attached suggestions for individualization.

B. Distribute to students copies of a prescribed manuscript form.

C. Use AMERICAN ENGLISH TODAY I, pp. 265-338, and filmstrip PATTERNS OF PARAGRAPHS to teach the following skills: deciding on primary purpose for writing, choosing a limited topic, gathering relevant information, organizing the content, composing a topic sentence, and developing a paragraph based upon the topic sentence.

D. Use AMERICAN ENGLISH TODAY I, pp. 348-353, and VOICES II, pp.210-217, to teach students to develop a paragraph related to literature and to make a topic outline.

E. To teach students to construct sentence outlines related to literature and write themes following the outlines, use VOICES II, pp.268-270, 273-277, 359-365, 379-386; VALUES IN LITERATURE, pp. 223-280; and relevant audio-visual aids listed as resources.

F. Throughout the course, allow students to divide into small groups to evaluate their own compositions, to be followed by revisions.

G. File students' compostitions in folders and have each student keep a check sheet of errors in his folder. Compositions should be revised as needed, stapled to the original to be kept in the folder.

VI. Resources

A. Basic texts

1. VOICES IN LITERATURE, LANGUAGE, AND COMPOSITION I

2. VOICES IN LITERATURE, LANGUAGE, AND COMPOSITION II

3. AMERICAN ENGLISH TODAY

4. VALUES IN LITERATURE

B. Films (Buncombe County Audiovisual Center)

123 BUILDING AN OUTLINE

C. Filmstrips (Erwin Media Center)

1. 808 THE PATTERNS OF PARAGRAPHS

2. 808 OUTLINING A WRITTEN COMPOSITION

6. 808 THE BODY OF A WRITTEN COMPOSITION

7. 808 MAKING TRANSITIONS IN A WRITTEN COMPOSITION

8. 808 THE CONCLUSION OF A WRITTEN COMPOSITION

D. Recordings (Erwin Media Center)

808 HOW TO WRITE AN EFFECTIVE COMPOSITION

E. Media kit (Erwin Media Center)

89 AIDS IN TEACHING COMPOSITION

VII. Techniques and activities

A. Teacher-led class activities

B. Use of audiovisual aids

C. Intensive individual writing

D. Small group activities

Prepared by Burnette Brown, Marie Clontz, and Louise Metcalf, Clyde A. Erwin High School.

Suggestions for Individualization

As a pre-test, have students write a descriptive paragraph and a paragraph of exposition. Remind them that a topic sentence should be obvious to the reader and that each sentence in the paragraph should support the topic sentence. Students who write acceptable paragraphs should begin with writing paragraphs and themes related to literature. These students can read the explanations in the textbooks and view the filmstrips individually, asking the teacher for help when necessary. The teacher's primary efforts will need to be directed at first to helping those students whose pre-test paragraphs were not satisfactory to acquire the necessary skills for effective paragraph writing. When possible, a student teacher or intern can work with one group while the supervising teacher works with the other group.

Students who progress through the expository writing suggested in the textbooks before the end of the term should advance to a special individual writing project agreed upon by the student and teacher. Such projects might include a brief research paper, an analysis or a critical review of a novel, analysis of narrative poetry, an expository theme based on a novella, a precis, or some type of creative writing. Explanations and specific instructions should be supplied by the teacher.

Care should be taken by the teacher to provide opportunities for discussion of ideas, for stimulating experiences, and for developing creative thought. For example, in liew of ten sentences to be arranged in paragraph form, the teacher might provide a vintage comic strip minus the script. Have part of the class create a script and let others later put the sentences with the picture (or variations of this theme).

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Advanced Composition
Course Code: 1060

I. Course description

Advanced Composition is a course designed to help each student build on his present writing skills through individualized instruction as well as group assignments. Emphasis is placed on the development of well-organized and creative expository writings. Although a research paper is required of some students, this is not a primary objective of the course.

II. Level: Elective at II, III, or IV

III. Prerequisite(s): Two English courses

IV. Objectives

A. Primary

1. To learn the basic structure of a paper and to develop a brief theme based on this structure.

2. To distinguish between a summary theme and a summary and to be able to write both effectively

3. To become knowledgeable of point of view in writing and the resultant effects of pieces of writing told from various points of view

4. To develop the skill of appropriate word choice

5. To become familiar with a variety of writing styles for the purpose of developing consistency and strength in one's own pattern of writing

6. To acquire ability to present, in writing, a cogent essay of argument

7. To write a concise, well-documented analysis of a literary selection

8. To become skilled in writing a comparison and contrast of two literary works

9. To become familiar with and competent in the steps required in researching and writing a documented paper

B. Performance

1. Given a short story to read, the student will write a summary of no more than one page with a maximum of five punctuation/capitalization errors.

2. Given the same short story and written instructions by the instructor as to the characteristics of a summary theme, the student will write a brief summary theme, evaluation to be made by the teacher.

3. Having studied structure (form) of compositions, the student will write an essay with the intent being to show that he has grasped the ideas of thesis statement, substantiating details, and conclusions.

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4. Having shown that he is not yet secure in his knowledge of the summary theme, the student will repeat this cycle with a different story and be measured according to the above measures.

5. The student will write either (a) a series of essays about the same subject, told from two-three points of view or (b) three well developed descriptive paragraphs of same tragic, extraordinary, or traumatic circumstance(s) as seen through the eyes of a blind man, a holy man, and a hardened criminal --- or through a teacher-designed lesson.

6. Given the same news story from two news magazines and at least one newspaper, the student will be able to write an assessment of the effect [illegible] played in the resultant article, this analysis to be discussed by class members in small groups.

7. Having had illustrations of poor word choice in his own writing pointed out to him, the student will develop the skill of appropriate word choice through the use of such devices as a thesaurus, vocabulary texts, word games, etc. as measured by improved word usage in compositions.

8. Using a series of learning activities provided by the teacher, the student will culminate the activities designed to develop awareness of style by responding to a teacher-made objective test with 80% accuracy and will analyze his own writing style in a brief composition, the composition to be discussed in small groups, prior to presentation to the teacher.

9. Given a series of debatable issues, the student will analyze the pros and cons of two issues; then, choosing the most appealing one, he will write an argument favoring the issue. This is to be followed by his taking the opposing view for a follow-up essay, both of which will be measured by teacher judgment and/or class rating.

10. Having read a novel, play, or extensive poem (e.g."The Wasteland") and having been introduced to the process of literary analysis, the student will write an analysis of the work he has selected, the paper to be judged by the teacher.

11. Having selected two short stories or two novels with a basis for comparison, the student will construct a thesis statement of comparison-contrast and will write an essay in support of that thesis.

12. Given careful in-class directions and guidance, the student will be able to select a research topic, take notes, outline the paper and write a well-organized, carefully documented research paper. (N.B.: This is not an assignment for all members of the class.)

V. Course Outline

1. Pre-test students by a theme (and the use of usage/punctuation tests where this kind of follow-up is indicated).

2. Talk with students about individual assignments, use of check sheets, manner of revisions, filing procedures and grading system (see attachment # 1).

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3. Discuss development of thesis sentences, using such devices as development by small groups, discussion of well-known books, films, stories, etc. from which statements can be devised...); This is followed by the writing of the student's first class paper.

4. Provide students with a short story text (or a single short story selected by class and/or teacher), this story to be read in class for use in first two writing assignments.

5. Using whatever textbooks and other media are available, the teacher will present the concept of point of view, upon which will be based the student's next theme.

6. Assign students the reading of two magazines and at least one newspaper on the same news story, preferably a political issue.

7. Provide students with thesaurus(es), word games, vocabulary texts, etc. on an individualized basis for purposes of helping students develop appropriate word usage.

8. Make available a learning package on a series of well-chosen samples of varying styles for purposes of aiding the student in developing his own style.

9. Using the worksheet(s) on essays of argument (or other devices such as having the class listen to a formal debate), teach the class how to approach an essay of this sort. As in previous instances, an aid to improved papers can be obtained through allowing students to read and mark/comment on five other papers, which are then returned to owners for revision.

10. Early in the quarter, assign the reading of a novel, play or long poem which is to be subject of a later paper. The teacher should make suggestions, but should avoid assigning a "class novel," etc. This would also be an appropriate time to discuss the selection of reading materials to be used with the theme of comparison - contrast.

11. Prepare a learning package on the writing of research papers for use by those students whose progress and vocational interests suggest the need for this type of writing. The teacher should provide careful attention to each student during the study and should consider having much of the writing take place in the class.

12. Give a post-test writing sample. It should be noted that this is a highly individualized course. Assignments should be made accordingly. Not all students will be working on the same assignment at any given time

VI. Resources

Newspapers
Magazines
A book of short stories
Novels selected individually by class
Teacher made worksheets
Thesauruses
Grammar books
Composition texts for reference

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Camp, Gerald and Gray, James R., The Pleasures of Fiction, (Reading, Massachusetts: Addison-Wesley Publishing Co.), 1972.

Garis, Robert (ed.), Writing About Oneself, (Boston: D.C. Heath & Company), 1965.

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Prepared by: Sarah Campbell, A. C. Reynolds
Geneva Ray, North Buncombe
Jessie Wilkie, T. C. Roberson
Martha Perley, Charles D. Owen
Julia Capps

VII. Techniques and activities

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A. Although assignments are designed for group presentation, any one can be individualized for the fast or slow student. At any point, a student may be recycled into an area causing problems. Grammar and usage should not be taught formally, but should be an integral part of the student's learning through correcting errors and learning reasons for corrections.

B. An individual student file is a must. Students are quite capable of maintaining their own files if given adequate directions. Some sort of check-list is helpful to teacher and student in maintaining a record of strength and weaknesses.

C. A paper marked by the teacher should be returned to the student for immediate revision. One method might be to have the student attach a correction sheet, showing corrections made and giving reasons for corrections. These would be checked by instructor and returned to student either to be filed or to have additional corrections made.

D. Some teachers have found that small groups work well together in reading papers for each other, catching errors in thought, capitalization, usage, etc; these errors can be corrected before the paper is turned in to the teacher. One method used is to have the student staple a sheet of paper to his theme. As the theme is read by classmates, it is marked and comments are made on the attached sheet. These comments are signed by the reader.

E. The teacher should be free most of every period to give help when needed. Assignments and discussions of papers to be written often will be brief, and the class will have time to write, revise, etc. daily. The teacher's being able to make corrections, have conferences, and discuss ideas daily will keep the work-flow moving.

COMPOSITION CHECK SHEET

TITLE OR TYPE	DATE	GRADE	REVISIONS	NO. OF BOOKS

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CREATIVE WRITING
Course Code [redacted] 1070

I. Course description

This course is designed for students who want to express themselves creatively in such genres as the essay, the short story, poetry, and the one-act play. The students are encouraged to keep a journal of ideas and to read extensively from professional writers, using their works as models. Students are encouraged to submit their outstanding works for publication.

II. Level: II, III, or IV

III. Prerequisites:

IV. Objectives

A. Primary
1. To become more observant and to develop sensitivity to one's surroundings
2. To read from professional writers as models for literary expression
3. To master writing techniques
4. To evaluate one's own writing and that of his peers

B. Performance
1. Throughout the course, the student will keep a journal in which he records his own observations and feelings, as well as examples from his readings, to be used in writing assignments.
2. The student will read extensively from professional writers, striving to emulate them in his writing assignments.
3. The student will revise his assignments in accordance with the criteria established by the class and will keep his personal check list.
4. The student will objectively evaluate his own writings and those of his peers, using criteria established by the class.

V. Course outline

A. Introduce the course by discussing the fact that many professional writers keep journals in which they record ideas for future writing, giving some examples such as those from Hawthorne's notebook. (See attached notes.)

B. Instruct the students that they will be keeping such a journal throughout the course.

C. Read to the class a few short articles in which the author is reminiscing, discussing with them the fact that the selection is based on actual episodes from the author's life; or preferably, tape several short articles for small groups to hear and discuss. (Portions of "Cub Pilot"

by Mark Twain and selections from such magazines as Reader's Digest are examples of material that can be used.)

D. Have students begin in their journals an "I Remember" list of moments of fear, anticipation, conflict with another person, failure, envy, shame, decision, agony, loneliness, triumph, success, and pride.

E. After students have worked in small groups on finding sense-descriptive expressions in the works of professional writers, have them begin a list of sense-descriptive words and phrases in their notebooks.

F. Enlarge the list by taking "field trips of the senses"; take the students out on the campus after instructing them to list observations concentrating on one sense each time.

G. Continue building on the list of sense-descriptive words and phrases by using a collection of objects for students to see, smell, or touch.

H. Take the students on an "image chase" in the library; they list image-creating expressions used by professional writers.

I. The aforementioned exercises may be used as starting points for immediate writing experiences as well as for collecting materials for later writing.

J. Continue the journal with other types of lists such as vivid verbs and even trite expressions and cliches to be avoided.

K. Have each student select an incident from his "I Remember" list and develop it into a short account of two or three paragraphs.

L. Teach students how to revise by working as a class on revision of a few papers.

M. Help students develop a general check list for revision and instruct them to keep in their notebooks their personal check lists comprised of their individual mistakes; have them revise their first drafts of the "I Remember" assignment.

O. At any time during the course, students may be assigned to write to the point of apothegms by such writers as Emerson and Thoreau.

P. Occasionally allow students instead of writing, to tape their compositions on cassettes for class members to hear; this procedure is especially effective for such assignments as an original tall tale.

Q. To use professional models for student writing of poetry, the essay, the short story, and the one-act play, select from assignments in the following texts and teacher's manuals: How I Write I and II, Writers Journal: Explorations, and Native Voices. Individualize these assignments according to student interests.

R. Use pictures, art prints, recordings, and short films to stimulate students to record their emotional responses in the form of either poetry or prose.

S. After helping the class establish criteria for evaluation of each type of writing assigned, have students work in small groups for evaluation of writing assignments throughout the course; instruct students that they will be graded on the insight shown by their evaluations as well as on their original compositions.

T. Encourage students to submit outstanding compositions for publication. (See attached notes.)

VI. Resources

A. Basic texts

1. Brodkin and Pearson.	NATIVE VOICES
2. McBee.	WRITER'S JOURNAL: EXPERIMENTS
3. McBee.	WRITER'S JOURNAL: EXPLORATIONS
4. Philips, Carter, Hayden.	HOW I WRITE I
5. Kantor, Osgood, Emanuel	HOW I WRITE II

B. Supplementary books

1. Dobler and Fuller.	WORLD DIRECTORY OF YOUTH PERIODICALS
2. Gilman, ed.	THE JOURNALS AND MISCELLANEOUS NOTEBOOKS OF RALPH WALDO EMERSON
3. Torrey, ed.	THE WRITINGS OF HENRY DAVID THOREAU

C. Selected pictures, art prints, recordings, and films.

VII. Techniques and activities

A. Journal keeping
B. Extensive reading, writing, and revision
C. Use of multi-media as stimuli for writing
D. Student evaluation of class compositions

Prepared by Marie Clontz, Clyde A. Erwin High School

9-6-72

CREATIVE WRITING

I. Supplementary Information

Story Ideas from Hawthorne's American Notebooks

1. "In an old house, a mysterious knocking might be heard on the wall, where had formerly been a doorway, now bricked up."

2. "Some treasure or other thing to be buried, and a tree planted directly over the spot, so as to embrace it with its roots.

3. "To have one event operate in several places, as, for example, it a man's head were to be cut off in one town, men's heads to drop off in several towns."

4. "Follow out the fantasy of a man taking his life in installments, instead of at one payment-say ten years of life alternately with ten years of suspended animation."

5. "To picture the predicament of worldly people, if admitted to paradise."

6. "We sometimes congratulate ourselves at the moment after waking from a troubled dream; it may be so at the moment after death."

7. "A snake taken into a man's stomach and nourished there from fifteen to thirty-five tormenting him most horribly. A type of envy or some other evil passion."

8. "The dying exclamation of the Emperor Augustus, 'Has it not been well acted?' An essay on the misery of being always under a mask. A veil may be needful, but never a mask. Instances of people who wear masks in all classes of society, and never take them off even in the most familiar moments, though sometimes they may chance to slip aside." (The student who develops this story idea may later wish to see what Hawthorne did with it in "The Minister's Black Veil.")

9. "The semblance of a human face to be formed on the side of a mountain or in the fracture of a small stone by a lusus naturae. The face is an object of curiosity for years or centuries and by and by a boy is born, whose features gradually assume the aspect of that portrait. At some critical juncture, the resemblance is found to be perfect. A prophecy may be connected." (The student who develops this idea may wish to read Hawthorne's "The Great Stone Face.")

10. "The print in blood of a naked foot to be traced through the street of a town."

11. "The best of us being unfit to die, what an inexpressible absurdity to to put the worst to death!"

12. "Cupid in these latter times has probably laid aside his bow and arrows, and uses firearms, a pistol - perhaps a revolver."

13. "A person to be the death of his beloved in trying to raise her to more than mortal perfection; yet this should be a comfort to him for having aimed so highly and holily."

14. "A bonfire to be made of the gallows and of all symbols of evil."

15. "A thought today. Great men need to be lifted upon the shoulders of the whole world, in order to conceive their great ideas or perform their great deeds. That is, there must be an atmosphere of greatness round about them. A hero cannot be a hero unless in an heroic world."

II. Notes Concerning Student Publications

Teachers who are members of the North Carolina English Teachers Association may submit their students' writings to the Student Issue published each spring. For information concerning membership, write to:

Dr. Elisabeth Bowles, President
North Carolina English Teachers Association
The University of North Carolina at Greensboro
Greensboro, North Carolina 27412

III. The Dobler World Directory of Yough Periodicals is a comprehensive, Classified, and annotated listing of the periodicals published throughout the world that are directed specifically to children and teenagers. Your school should own a copy. It can be obtained for $4.25 from:

Citation Press, Professional Relations Division
Scholastic Magazines, Inc.
50 West 44th Street
New York, New York 10036

Buncombe County Public Schools

Publications I
Course Code 1071

I. Course description

This course is designed for students who will be producing the school newspaper. Emphasis is placed on expository writing and creativity. Instruction in writing and editing are stressed.

II. Level: Elective at II, III, IV

III. Prerequisites: English I

IV. Objectives

A. Primary

1. To develop skill in expository writing

2. To develop creativity

3. To learn principles of page make-up

4. To follow specific directions in preparing a school paper

5. To develop responsibility toward reader and toward self as a newspaperman

B. Performance

1. By the end of the quarter, the student will write acceptable copy for a school paper measurable by the editor and instructor.

2. By the end of the first month of the quarter, the student will write original articles, captions, and copy.

3. By the end of the first month of the quarter, the student will lay out at least one approved dummy page of a school paper.

4. With classmates the student will prepare and produce a school paper and (at Erwin) a scrapbook.

5. Given a series of learning activities related to responsible journalism, the student will demonstrate knowledge gained by means of a teacher-made test and a check-list showing the degree of responsibility he has attained.

V. Course outline

A. Explain expository writing and have students write specified copy for school paper.

B. Use demonstrations, lectures, and worksheets to teach total picture of a school publication.

C. Acquaint students with responsibilities of the newspaper staff.

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D. Construct school paper from copy to galleyproofs, from dummy to proofreading, and from final check to actual publication.

E. Sell assembled school paper to faculty, students, and patrons of the school.

VI. Resources

A. Basic texts

1. JOURNALISM IN THE MASS MEDIA
2. NEWS IN PRINT
3. PRESS TIME

B. Supplementary books

1. A DAY IN THE LIFE OF THE NEW YORK TIMES (Erwin)
2. BEHIND THE HEADLINES (Erwin)
3. ELEMENTS OF JOURNALISM (T. C. Roberson)
4. EXPERIENCES IN JOURNALISM (Erwin)
5. FREEDOM OF THE PRESS (T. C. Roberson)
6. HANDBOOK FOR HIGH SCHOOL JOURNALISM (Erwin)
7. HOW TO READ A NEWSPAPER (Erwin)
8. JOURNALISM AND THE STUDENT PUBLICATION (T. C. Roberson)
9. JOURNALISTIC WRITING (Erwin)
10. THE STUDENT JOURNALIST AND CREATIVE WRITING (T. C. Roberson)

C. Filmstrips

1. HOW TO READ NEWSPAPERS
2. IMPROVING SCHOOL NEWS WRITING
3. NEWS WRITING

D. Film NEWSPAPER STORY

VII. Techniques and activities

A. Group activities

1. Construction of a dummy newspaper
2. Checking galley proofs
3. Paste-up of galley proofs

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4. Class discussions

B. Lectures by reporters

C. Visit to a newspaper plant

D. Class discussion of filmstrips, films, and textbooks.

Prepared by Margaret Messer and Mary Liverette of Clyde A. Erwin High School.

Buncombe County Public Schools

Business Communications
Course Code [redacted] 1080

I. Course description

Business Communications is designed to develop the student's ability to speak and write correct and forceful English and to apply this ability to social and business situations. The emphasis is on effective skills and techniques needed to solve communicative problems.

II. Level: Elective at III or IV at North Buncombe
Elective at II, III, or IV at Clyde A. Erwin and T.C. Roberson

III. Prerequisites:

IV. Objectives

A. Primary

1. To comprehend and follow directions

2. To develop correct and forceful methods of writing business communications

3. To recognize and practice the accepted rules of business and social etiquette

4. To improve oral expression in personal and business situations

B. Performance

1. Given a variety of exercises taken from materials used by business people, the student will demonstrate his ability to comprehend and follow directions by satisfactorily completing the exercises.

2. The student will indicate that he has sufficient mastery of the language for the writing required of business personnel by achieving a minimum score of 90% on a pretest or on a post test after having completed <u>individual</u> assignments based on his weaknesses as revealed by the pretest.

3. Given examples and individual assignments, the student will demonstrate accepted practices in the writing of business communications, minutes, news releases, letters of application, and personal data sheets.

4. The student will demonstrate his skill in oral expression by participating in such activities as job interviews, telephoning, introducing speakers, and presiding at meetings.

V. Course outline

A. Introduce the course as one to develop the student's ability to communicate effectively in business, not merely to learn English.

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B. Use duplicated exercises taken from civil service examinations, income tax instructions, postal rules and regulations, and other materials used by business people to help pupils improve reading comprehension and ability to follow directions and complete forms.

C. Pretest students to determine weaknesses in usage, spelling, mechanics, and proofreading.

D. Teach any part of the above as needed by using individual assignment sheets and tests.

E. Develop with the students standards of performance by which all written assignments will be graded for content, appearance, and technical accuracy.

F. Direct the students in preparing and maintaining individual error correction sheets, listing all corrections made in accordance with the instruction sheet.

G. Keep a folder of each individual's written assignments throughout the course.

H. Have students compose one letter of each of the following types: asking, acknowledgment, response, claims, collection, and sales.

I. Use overhead projector to emphasize sentence improvement.

J. Have students write one each of the following types of social business letters: expressing thanks for a gift, expressing appreciation for a favor, congratulations, condolence, and formal invitation and reply.

K. Have students work in small groups to grade the letters according to the standards and make suggestions for improvements.

L. Furnish the students with a list of inside addresses, company names, and writer's indentifications and have them set up letters in each of the following styles: simplified, semi-block, block, and hanging indented.

M. Assign students to attend an actual club meeting and prepare a formal set of minutes.

N. Assign students to prepare a news release of at least 200 words for a school activity.

O. Give each student an announcement of a job opening and have him prepare a letter of application and a personal data sheet.

P. Have students participate in simulated job interviews with one another and later with local businessmen and women who have been invited for this purpose.

Q. Use role-playing to practice such techniques as proper telephone etiquette, presenting and accepting a gift, introducing a speaker, presiding at a meeting, making formal introductions, and serving as a receptionist.

R. Hold class discussions on good grooming and proper etiquette for the business world.

VI. Resources

A. Basic texts

1. BUSINESS ENGLISH AND COMMUNICATION

2. EFFECTIVE ENGLISH AND BUSINESS COMMUNICATION

B. Supplementary books

1. BUSINESS ENGLISH IN ACTION

2. TWENTIETH CENTURY TYPEWRITING

3. A PRACTICAL APPROACH TO COMMUNICATION IN WRITING AND SPEECH

4. ART OF COMMUNICATING

5. AMERICAN ENGLISH TODAY

6. VOCATIONAL ENGLISH

7. ENGLISH USAGE AND DRILLS

8. PUNCTUATION DRILL AND EXERCISES

9. BUSINESS ENGLISH WORKBOOK

10. STUDENT PROJECTS AND ACTIVITIES

11. Dictionaries

C. Magazines

1. THE WALL STREET JOURNAL

2. TODAY'S SECRETARY

3. BUSINESS WEEK

4. CONSUMER REPORTS

D. Films (Buncombe County Audiovisual Center)

1. 505 HOW DO YOU DO

2. 245 OFFICE ETIQUETTE

3. 110 PLANNING YOUR TALK

4. 424 HOW TO KEEP A JOB

5. 243 IMPORTANCE OF SPELLING

6. 157 MIND YOUR MANNERS

7. 180 PERSONAL QUALITIES FOR JOB SUCCESS

8. 223 SECRETARY: A NORMAL DAY

9. 224 SECRETARY: TAKING DICTATION

10. 225 SECRETARY: TRANSCRIBING

11. 110 SPEECH: PLANNING YOUR TALK

12. IF AN ELEPHANT ANSWERS (Southern Bell Co.)

13. TELEPHONE COURTESY (Southern Bell Co.)

E. Cassette recorders

F. Overhead projector

G. Multimedia kits

1. 41 HOW TO GET AND KEEP A JOB

2. 106 DICTIONARY SKILLS

3. 128 PUBLIC SPEAKING

VII. Techniques and activities

A. Teacher-led class discussions

B. Use of audiovisual aids

C. Individual and small group activities

D. Role playing

E. Use of resource persons

Prepared by Ruth Henderson, Clyde A. Erwin High School, and Geneva Ray, North Buncombe High School.

Buncombe County Board of Education
Practical English
Course Code [redacted] 1090

I. Course description

Practical English is a course designed primarily to emphasize practical language usage and procedures basic to securing a job. A student who hopes to go to work immediately after graduation or to enter trade school should find this course of particular value in learning to communicate effectively.

I. Level: Elective at II, III, IV

I. Prerequisites:

V. Objectives

A. Primary

1. To develop desirable self-concept
2. To recognize appropriate social conduct
3. To make suitable use of the telephone
4. To gain some understanding of our economic system
5. To improve spelling skills
6. To improve vocabulary and dictionary usage
7. To select appropriate usage for speaking and writing
8. To structure and punctuate sentences correctly
9. To participate successfully in an interview
10. To write a letter of application for a job
11. To complete forms of various types accurately
12. To realize the influence of the news media on the individual

B. Performance

1. After individualized study of personality development through films, media kits, readings, and class discussions, the student will make an initial attempt to evaluate himself in a manner agreed upon by himself and his teacher.
2. The student will participate satisfactorily in discussions centered on acceptable social conduct, with the objective being that of defining for himself areas of strength and areas that need improvement.
3. Through role playing the student will demonstrate correct use of the telephone.

4. After viewing filmstrips on the American economic system, the student will demonstrate that he has acquired some understanding of the system by the successful completion of a project selected from a given list or from one of his own creation approved by the instructor.

5. Given information regarding acceptable forms of letters of application and suitable interviewing techniques, the student will write an acceptable letter of application and enact a successful interview.

6. Supplied with application forms from local business and industry, the student will complete a minimum of three forms accurately, the final two without the aid of the instructor or a peer.

7. Given the forms and necessary information, the student will complete an income tax return; the teacher might contact local IRS personnel to lecture.

8. Supplied with the necessary materials, the student will write checks, fill out bank deposit slips, and reconcile a bank statement.

9. Having participated in a study of troublesome spelling words peculiar to himself, the student will make a minimum score of 70% on a mastery test.

10. Having completed assignments on vocabulary improvement and dictionary usage, the student will score a minimum of 70% on an oral or written mastery test.

11. Having completed exercises selected to meet his needs in sentence structure and punctuation, the student will make a minimum score of 80% on a mastery test.

12. Having completed exercises chosen to meet his individual needs in the area of usage, the student will achieve a minimum score of 80% on a mastery test on appropriate usage.

13. The student will demonstrate his recognition of the importance of the news media to the individual by satisfactory participation in an oral discussion.

Course outline

A. Discuss as a class, using suggested activities in the text, the sections on personality development, right attitudes, and employer-employee relationships, pp. 159-166 and 77-88 of ENGLISH ON THE JOB and/or use films, filmstrips, and readings appropriate to small group discussions relative to development and enhancement of personality.

B. Allow students opportunity for individualized personal assessments, using methods and materials appropriate to the student and the instructor.

C. Hold a teacher-led discussion on acceptable social conduct and manners. Role play to verify that students have understood.

D. Study as a class the use of the telephone, using pp. 107-122 of ENGLISH ON THE JOB. Borrow phones and simulate telephone activities.

E. Have students view individually the set of six filmstrips entitled OUR ECONOMIC SYSTEM and do at least one of the projects or activities suggested at the end of each filmstrip.

F. Assign students to write a letter of application for a job advertised in the newspaper, divide into small groups for criticism and correction of letters, and re-write individual letters to be submitted to the teacher.

G. Have students fill out job application forms secured form local business firms.

H. After studying together pp. 62-76 of ENGLISH ON THE JOB, direct the class in developing an outline for an interview concerning the value of an education; invite a supervisor or personnel director to be interviewed by the class and have a follow-up discussion of the interview.

I. Role play interviews between prospective employer and employee, making sure that every student is involved. If possible, video-tape the simulated interview.

J. Provide students with income tax forms, checks, bank deposit slips, and bank statements to be completed and reconciled.

K. While working on the preceding activities, have students view individually filmstrips concerned with spending and saving money.

L. Conduct a study of the two hundred spelling words listed on pp. 214-221 of ENGLISH ON THE JOB or have students develop their own troublesome spelling list to master.

M. Select from exercises on pp. 193-202 of ENGLISH ON THE JOB and/or pp.27-46 of VOCATIONAL ENGLISH for vocabulary improvement and dictionary usage and/or devise an individualized vocabulary development program.

N. Using the diagnostic tests on pp. 1-7 of OUR AMERICAN LANGUAGE, pre-tests on pp. 47-49 and 99-101 of VOCATIONAL ENGLISH, or other tests of the teacher's choice, pre-test students for needed drill in usage and mechanics.

O. Provide students with individualized materials to develop competency in language usage and mechanics.

P. The teacher will lead a discussion on the importance of news media to individual growth.

Resources

A. Basic texts

1. OUR AMERICAN LANGUAGE

2. ENGLISH ON THE JOB, BOOK I

3. VOCATIONAL ENGLISH, BOOK I

B. Supplementary books: Vocationally oriented books to be selected by students for parallel reading

C. Filmstrips (Clyde A. Erwin Media Center)

1. 332 PAYING YOUR BILLS
2. 332.4 YOUR MONEY'S WORTH IN SHOPPING
3. 332.4 SPENDING YOUR MONEY
4. 332.4 SAVINGS: WHAT THEY ARE AND DO
5. 371.4 SALARIED WORKERS OR SELF-EMPLOYED
6. 332 OUR ECONOMIC SYSTEM (Set of six filmstrips)

Techniques and activities

A. Class discussions

B. Individual and small group activities

C. Use of audiovisual aids

D. Make liberal use of videotape to help students develop self-concepts through learning ways to build on their strengths and to improve their weaknesses.

Prepared by Launa Ball and Dorothy Weaver, Clyde A. Erwin High School
Patsy Clarke and Linda Diehl, T. C. Roberson High School, and Roscoe Phillips, North Buncombe High School.

BEST COPY AVAILABLE Buncombe County Public Schools

Reading
Course Codes 1101-1109

I. Course description

The analytical reading program has been planned and structured to meet the needs of pupils in grades 9 and 10 who are achieving below their reading expectancy. Instructional emphasis will be devoted to increasing attention span, alleviation of problems in retaining sight vocabulary, and strengthening of word attack, comprehension, listening, and rate skills. The students are programmed individually and progress at individual rates. When a student reaches his expected reading level (ascertained by his I.Q. score and years in school) he is placed in another English class. Most students require two or more quarters to reach their reading potential.

II. Level: Selected I and II

III. Prerequisites: Selection through guidance department

IV. Objectives

A. Primary

1. To learn skills that will enable one to independently attack unknown words
2. To improve in sentence and paragraph comprehension and the ability to state such in his own words
3. To acquire more efficient study skills
4. To read for enjoyment

B. Performance

1. The student will show that he can attack unknown and difficult words by using phonic analysis, structural analysis, context clues or dictionary skills.
2. Through participation in oral discussion and written exercises, the student will demonstrate his knowledge of new words.
3. Through participation in written exercises, the student will demonstrate an 80% accuracy of spelling efficiency at his level of achievement.
4. The student will recognize key words and sentences with 70% accuracy.
5. The student will be able to select the central idea with 70% accuracy.
6. The student will be able to identify the essential details and pattern of organization with 70% accuracy.
7. The student will be able to recall factual information from reading with 80% accuracy.
8. The student will be able to evaluate reading material beyond the literal translation.
9. The student will be able to summarize reading material in his own words with 80% accuracy.

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10. The student will demonstrate his knowledge of and ability to use study skills such as table of contents, index, maps, charts, and graphs.

11. The student will demonstrate his knowledge of and ability to use the library aids, reference materials, and books in which he is interested.

12. The student will demonstrate an increased appreciation for reading through use of books, magazines, newspapers, and other printed materials.

V. Course outline

A. Introduce the course using, EMC READING KIT, Tapes 1, 2, 3

B. Test and diagnose to determine student's problems and needs using the Metropolitan Achievement Test Form A.

C. For word attack skills, assign, according to student needs, exercises, worksheets, and activities, using the following:

Teacher prepared materials
DECODING FOR READING
USING THE CONTEXT
EMC READING KIT, tapes 4-9, 25-30
LANGUAGE MASTER, LINGUISTIC WORD PATTERNS, set 1
SPELLING IMPROVEMENT SERIES
WORDCRAFT 1 and 3 puzzles
THE SPELL OF WORDS
BASIC READING SKILLS
GUIDEBOOK TO BETTER READING

D. Assign student to materials for improving comprehension skills using teacher prepared materials, worksheets, workbooks, and the following materials:

EMC READING KIT, tapes 15-20
READING ATTAINMENT SERIES I & II
READER'S DIGEST SKILL BUILDERS and tapes
TEEN-AGE TALES
GUIDEBOOK TO BETTER READING
DECODING FOR READING
BASIC READING SKILLS
LOVE, CONFLICT, and REBELLING kits
HOW TO STUDY A TEXTBOOK

E. Have students practice the use of study aids using textbooks, dictionaries, encyclopedias, library facilities, and other available materials.

F. Allow students to choose for free reading from a variety of paperback books, newspapers, magazines, and catalogs.

VI. Resources

A. GUIDEBOOK TO BETTER READING

B. DECODING FOR READING

C. CHECKERED FLAG SERIES

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D. READER"S DIGEST SKILL BUILDERS with Audio Tapes

E. DESIGN FOR GOOD READING books and filmstrips (for Tachomatic 500)

F. PURDUE JUNIOR HIGH READING FILMSTRIPS (for Tachomatic 500)

G. VOCABULARY BUILDER CARDS for Language Master

H. LINGUISTIC WORD PATTERNS, Set 1, for Language Master

I. BASIC READING SKILLS workbooks

J. WORDCRAFT 1 with 3 puzzles

K. EMC READING KIT - Parts 1&2

L. LOVE, CONFLICT and REBELLION KIT

M. SPELLING KIT

N. READING ATTAINMENT SERIES, I & II

O. Supplementary books

VII. Techniques and activities

A. Cassette recorders

B. Jackboxes and headsets

C. Language master

D. Tachomatic 500

E. Record player

F. Reel-to-reel player

G. Filmstrip projector

H. Teacher lectures

I. Individualized instruction

Prepared by Polly B. Lewis, Clyde A. Erwin High School and Harriett Compton, T.C. Roberson High School.

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Buncombe County Public Schools

Modern Grammar
Course Code [redacted] 1110

I. Course description

The study of modern grammar is designed to teach the student about modern American English. He should acquire a background knowledge of the history of the language to help him understand the changes that have taken place, the reasons for these changes, and the causes of dialectal differences in our language. The course includes study of phonemes, morphemes, classification of words, sentence structure, string analysis based upon phrase-structure rules, and transformations that generate sentences from the basic sentence patterns. The course relies heavily upon individual learning activity packages.

II. Level: Elective at II, III, or IV

III. Prerequisites:

IV. Objectives

A. Primary

1. To learn the sounds of the language and how they are put together to form meaning

2. To be able to classify words according to the [redacted] form classes or as structure words

3. To be able to do string analysis of basic sentences based upon phrase structure rules

4. To understand some important transformations that generate sentences from the basic patterns.

5. To acquire a background knowledge of the history of the language

B. Performance

1. The student will transcribe words into the phonetic alphabet with a minimum of 80% accuracy.

2. The student will mark syllables in a word or phrase with the appropriate stress symbol with a minimum of 80% accuracy.

3. The student will identify the morphemes in a list of words with a minimum of 90% accuracy.

4. The student will use the four methods for identifying the form classes to name the form class of given words in sentences with a minimum of 90% accuracy.

5. Given the phrase - structure rules, the student will construct phrase - markers for basic sentences.

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6. Given transformation rules, the student will perform designated transformations on basic sentences.

7. Given dictionaries and other reference materials on word origins, the student will be able to give the origin of selected words.

8. Given references on the history of the language and literature in which to find examples of earlier forms, the student will explain in writing changes in word forms and usage.

9. Given reference materials on American dialects, the student will in writing or in group discussions account for dialectal differences in our language.

V. Course outline

A. Introduce the course by reading to the students parts of OUR LANGUAGE by Lambert and by studying together the first two chapters of A STRUCTURAL VIEW OF ENGLISH by Finder.

B. Acquaint students with the learning activity packages they will be using throughout the course, working individually or in small groups.

C. Using learning activity packages, students study structural grammar and then transformational grammar.

D. Students may work in the package on the history of the language as they desire.

VI. Resources

A. Basic texts

1. THE MACMILLAN ENGLISH SERIES 10

2. AMERICAN ENGLISH TODAY 10 and 11

3. A STRUCTURAL VIEW OF ENGLISH

4. AN INTRODUCTION TO TRANSFORMATION GRAMMAR

5. DISCOVERING AMERICAN DIALECTS

6. LANGUAGE CHANGE AND COMMUNICATION

B. Supplementary books

1. For use by students

a. Baugh. A HISTORY OF THE ENGLISH LANGUAGE

b. Jesperson. ESSENTIALS OF ENGLISH GRAMMAR

c. Merriam - Webster Co. PICTURESQUE WORD ORIGINS

d. Lambert. OUR LANGUAGE

e. Pei. THE STORY OF ENGLISH

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f. THE KING JAMES BIBLE

g. Modern translations of the Bible

h. Dictionaries

2. For use by teacher

a. Cattell. THE NEW ENGLISH GRAMMAR: A DESCRIPTIVE INTRODUCTION

b. Francis. THE STRUCTURE OF AMERICAN ENGLISH

c. Jacobs and Rosenbaum. GRAMMAR I

d. Jacobs and Rosenbaum. GRAMMAR II

e. Roberts. UNDERSTANDING GRAMMAR

f. Sledd. A SHORT INTRODUCTION TO ENGLISH GRAMMAR

g. Thomas. TRANSFORMATIONAL GRAMMAR AND THE TEACHER OF ENGLISH

C. Teacher - made tapes

D. Recordings

1. CANTERBURY TALES

2. OUR CHANGING LANGUAGE

VII. Techniques and activities

A. Learning activity packages

B. Small group activities

C. Class discussions

Note: Information concerning the availability of resources may be obtained from Mrs. Marie Clontz.

Prepared by Marie Clontz, Clyde A. Erwin High School.

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Buncombe County Board of Education
Dramatics

Course Code 1131-2-3

I. Course description

This year-long course will provide instruction in acting and the technical skills of theatre through production of plays for school and public audiences. If not otherwise provided for in the school curriculum, instruction should be given in the history and development of theatre.

II. Level: III and IV receive priority; open to I and II conditionally

III. Prerequisites: Although there are not prerequisites, DRAMA as LITERATURE and SPEECH are recommended where available.

IV. Objectives

A. Primary

1. To learn poise and composute before audiences

2. To develop a sense of group identity, mutual trust and responsibility

3. To develop communication skills with voice and body

4. To develop comprehension skills through interpretation of character motivation, thematic emphasis, and the implications of the sub-text in plays of varying form: comedy, tragedy, farce, melodrama, etc.

5. To appreciate drama as aesthetic experience for the participant or the audience

6. To develop understanding of the self and others through the medium of understanding and portraying characters of a variety of types and ages

7. To learn technical skills of dramatic production

B. Performance

1. By the conclusion of the course, the student will have demonstrated his ability to maintain poise and composure in dramatic presentations as evaluated by a student and/or teacher rating.

2. Having participated in the production of a dramatic presentation, the student will demonstrate that he has developed a sense of group identity, mutual trust and responsibility based on a subjective rating by the instructor.

3. Through classroom exercises as well as dramatic presentations, the student will reveal a command of voice control enunciation, projection and quality as well as habits of standard speech and stage diction as measured by teacher ratings.

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4. The student, through classroom instruction and practice, will demonstrate that he has acquired the skills of free body motion, of relating body to emotion as an expressive tool, measurable by teacher rating and audience reaction.

5. Through appropriate exercise (e.g. lecture, discussion, simulation, research, etc.), the student will show a satisfactory awareness of playwright's purpose, theme and points of emphasis, measurement to be based upon the depth of his insight in classroom participation and written analyses.

6. Through intensive character analysis, the student will demonstrate his ability to interpret character in a variety of types of plays through oral interpretation, character analyses, and classroom discussions.

7. As a result of the total experiences of the course, the student will demonstrate an awareness of the aesthetic values of drama for participant and audience, measurable by a subjective rating by himself and the instructor.

8. Through reading and acting, classroom discussions and written analyses, the student will indicate a developing understanding of self and others, the measurement to be subjective teacher/student evaluation.

9. By the conclusion of the course, the student will display knowledge of the elements of stage business, stage directions and blocking, stage setting, costuming, makeup, properties, sound, lighting, promotion and business management measurable through his ability to be an active participant in any of these areas.

V. Course outline

A. Provide exercises in sensitivity, awareness and concentration.

B. Provide exercises to develop group identity, mutual trust and responsibility.

C. Provide activities to develop enunciation, control, projection and quality of the voice and to develop habits of standard speech and stage diction.

D. Provide exercises to free body action, to relate body to emotion as an expressive tool

E. Using the play chosen for the first production, analyze for playwright's purpose, theme, points of emphasis.

F. Analyze play for character development. Introduce sub-text idea i.e. what can be read between and underneath the lines to reveal a

G. Repeat all preceding instruction and practice as needed in additional productions throughout the year.

I. Resources

ACTING THE CREATIVE PROCESS, Hardie, Albright, Dickenson Publishing Co., Inc. Belmont, California

ART AND CRAFT OF DIONYSUS

BUILDING A CHARACTER, Constantin Stanislavski, Theatre Arts Books

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COURSE GUIDE, Secondary School Theatre Conference of the American Education Theatre Association, Inc.

DRAMA ON STAGE, Randolph Goodman. Holt, Rhinehart and Winston Publishing Co., Inc.

IMPROVISATION FOR THE THEATRE, Viola Spolin

PLAY PRODUCTION, Hennig Nelms, College Outline Series, Barnes and Noble Publishers

REHEARSAL, Miriam A. Franklin, Prentice Hall, Inc.

SECONDARY SCHOOL THEATRE CONFERENCE OF THE AMERICAN EDUCATIONAL THEATRE ASSOCIATION, INC.

SIX COMPLETE WORLD PLAYS, Konick, Globe (for history of Drama)

SPEECH FOR THE STAGE, Evangeline Macklin

STAGE AND SCHOOL

STAGE MAKEUP, Richard Cousen, Appleton-Century Crofts (division of Meredith Publishing Co.)

THE ACTOR'S WAYS AND MEANS, Michael Redgrave, The Writer, Inc.

THE NEW AMERICAN SPEECH, Hedde, Brigance, Powell, J.B. Lippincott Co.,

THE PLAY'S THE THING, Longnes, The Writer, Inc.

THE STAGE AND THE SCHOOL, Katherine Ann Ommanney, McGraw-Hill Publishing Co., Inc.

II. Techniques and activities

A. Sensitivity and concentration drills, games and exercises, individual and group.

B. Choreography drills, athletic exercises (use soccer and tennis balls), relaxation exercises, videotape and movement to music and pantomime.

C. Tongue twisters, choral readings, musical scales, breath control exercises, voice projection, control and standard speech exercises.

D. Make extensive use of tape recorders and videotape throughout the course.

E. Using a play selected by director or class and director, the class reads, discusses and analyzes the play for interpretation and character development with special emphasis being that of understanding the playwright's purpose.

F. Try-outs and/or casting.

G. Application of blocking techniques on stage.

H. Demonstrations and applications of the technical areas of stage production, followed by student selection of the area(s) of their preference.

Prepared by Eleanor Ponder, T. C. Roberson High School; Dorothy Weaver, Clyde A. Erwin High School; John Koegel, A. C. Reynolds High School.

9/15/72

Buncombe County Public Schools

Art of the Film

Course Code 1140 BEST COPY AVAILABLE

I. Course description

ART OF THE FILM is a course designed to enhance the student's ability to view films intelligently. Through numerous activities, he will analyze subjectivity in films, will learn the literary terms necessary to communicate his ideas relative to film-making and viewing, and will, according to his talents, demonstrate the acquisition of knowledge through independent studies such as production of a film.

II. Levels: III and IV

II. Prerequisites: none

IV. Objectives

A. Primary

1. To recognize central images in films (i.e. balloon, chess board, bear's head, watch) and relate them to the theme
2. To respond emotively and intellectually to film showings
3. To think independently
4. To acquire a knowledge of technical terms dealing with the making of films
5. To know the differences between and the purposes of a subjective and an objective camera
6. To learn and apply literary terms
7. To understand the development and conceptual changes in film art
8. To recognize the denotative and connotative meanings of propaganda in film form
9. To respond in writing to a film, using the knowledge gained from classroom activities
10. To learn the technique behind film animation
11. To translate a written selection (such as a poem, song, short story) into a scenario film.
12. To create original films

B. Performance

1. The student will achieve a minimum score of 70% on a test on recognition of central images in films and relation of images to the theme.
2. In class discussions, the student will satisfactorily respond both emotively and intellectually to each film showing, explaining and buttressing his courses.

3. In oral participation, the student will reveal that he is searching for his own answers and responses, not a "teacher desired" answer.

4. The student will achieve a mimimum score of 70% on a test on technical terms dealing with the making of films, applying them to a specific film.

5. The student will demonstrate through class discussions, writing and/or in his own project that he understands the differences between and the purpose of a subjective and an objective camera.

6. Having viewed a film, the student will respond satisfactorily in writing (i.e. in-class theme) without prior class discussion and movie reviews, making reference to various elements previously studied in class.

7. In oral discussions and written assignments, the student will demonstrate that he understands such literary terms as irony, satire, allegory, and symbolism by applying them correctly.

8. By satisfactory participation in class discussion, the student will demonstrate an understanding of the development and conceptual changes in film art, particularly the area of comedy.

9. On an essay test or in oral discussion, the student will indicate that he understands the denotative and connotative meanings of propaganda and can recognize propaganda in film form.

10. The student will demonstrate through a manner devised by himself and/or his instructor that he understands the technique behind film animation

11. Given a literary selection such as a poem, song, or short story, the student will translate it into a scenario of suggested visual images.

12. The student will participate satisfactorily in the creation of original films and the presentation of a mini-film festival or will follow to conclusion one of the many projects available to students as an individual/group study.

V. Course outline

A. After a brief orientation to the course, view and discuss OCCURRENCE.

B. Read OCCURRENCE in class and compare and contrast the story with the film in group discussion.

C. After re-showing OCCURRENCE and explaining technical terms, test the students.

D. After showing and discussing NO REASON TO STAY, re-show for application of technical terms.

E. Show and discuss THE RED BALLOON, emphasizing character, identification, imagery and technique.

F. Test the students after re-showing THE RED BALLOON.

G. Show and discuss WHEN COMEDY WAS KING, HIGHLIGHT OF HORROR, and THE GREAT CHASE.

H. Lecture on changes in comic concept.

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I. Show WHY MAN CREATES; after class discussion, re-show, concentrating on symbolism.

J. Have students read LORD OF THE FLIES

K. After showing THE DAISY MOONBIRD, show ANIMATION TECHNIQUES FILM; then re-show THE DAISY MOONBIRD for discussion on animation techniques.

L. After showing TELL-TALE HEART and HAILSTONES AND HALIBUT BONES, hold class discussion on animation and visual imagery.

M. Allow time for group activities designed to teach skill in creating visual images, basing activities on recently viewed films.

N. Present ideas for stimulation of class to begin their own projects, due last week of course. Projects can take forms of original films, papers, a series of reviews, etc.- a project to be agreed upon by student and teacher.

O. Give preliminary lecture on reaction writing.

P. After showing OLYMPIA, have students write an in-class theme on imaginative reactions supported by how the camera creates or evokes these reactions.

Q. Administer multiple choice test on LORD OF THE FLIES.

R. After showing LORD OF THE FLIES, hold class discussion on imagery and symbolism, comparing and contrasting the written and visual image.

S. Read sample film reviews to students, discussing the reviewers.

T. Have students read their reviews in class for critical analysis by the group.

U. Write a practice review of LORD OF THE FLIES.

V. Show NIGHT OF FOG, hold class discussions, emphasizing irony, propaganda as a concept, and narracion techniques.

W. Have students write in class as a test a review of NIGHT OF FOG.

X. After showing and discussing THE SEVENTH SEAL, test the students on film techniques, allowing them to use either LORD OF THE FLIES or THE SEVENTH SEAL for specific examples of the techniques being discussed.

Y. Have students present their individual projects.

VI. Film/tape materials

	Available from
ANIMATION TECHNIQUE FILM	Contemporary
ART 16	Sears Roebuck Foundation
HAILSTONES AND HALIBUT BONES	LINC
HIGHLIGHTS OF HORROR	Swank
HORROR TEENAGE FILM WINNERS	Eastman Kodack
LORD OF THE FLIES	Walter Reade 16
OLYMPIA	Audio-Brandon
NIGHT OF FOG	LINC
NO REASON TO STAY	LINC
OCCURRENCE AT OWL CREEK BRIDGE	LINC

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Films (con't)	Available from (con't)
OLYMPIA	Museum of Modern Art
OUR MAN IN THE MIDDLE	Sears Roebuck
SEVENTH SEAL	Janus Films
THE DAISY	Audio-Brandon
THE GREAT CHASE	Swank
THE INVISIBLE CHILD	Sears Roebuck
THE LOTTERY	Britannica
THE RED BALLOON	LINC
THE TELLTALE HEART	Swank
WHEN COMEDY WAS KING	Audio-Brandon
WHY MAN CREATES	LINC

Techniques and Activities

- Class discussions
- Lectures
- Film viewing
- Written assignments
- Readings
- Individual Projects

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Buncombe County Board of Education

Current Media
Course Code [redacted] 1150

I. Course description

This course is designed to introduce students to the methods of mass communication and to stimulate their thinking about the effects of mass media on our lives. The course relies heavily upon independent study based on assignment sheets.

II. Level: II, III, IV at T. C. Roberson and Clyde A. Erwin

III. Prerequisites:

IV. Objectives

A. Primary

1. To develop self-discipline through independent study
2. To become aware of how the mass media affect and reflect our lives
3. To distinguish between fact and propaganda
4. To become familiar with the types of material found in newspapers and to read discriminately
5. To gain some understanding of the techniques of newspaper production
6. To understand the advertising appeal
7. To become familiar with various types of television programs
8. To understand some of the techniques involved in the production of radio and television dramas
9. To make effective use of READER'S GUIDE and FACTS ON FILE
10. To increase reading interests and improve reading ability
11. To build vocabulary
12. To become aware of the potential aesthetic value of the mass media

B. Performance

1. Working individually and in groups, the student will be considerate of others without direct supervision of the teacher.
2. Given specific assignments, the student will complete them satisfactorily without direct supervision from the teacher.
3. As a result of the study of each type of media, the student will in his written assignments and in class discussions reveal how the media

are both affecting and reflecting the lives of the readers and viewers.

4. As the student performs the activities assigned concerning the various media, he will display his ability to distinguish between fact and propaganda.

5. The student will list and define the sections of a newspaper.

6. The student will write a "Letter to the Editor" and a "lead paragraph."

7. After having visited the Citizen-Times plant and/or viewed a film on newspaper production, the student will participate satisfactorily in a group discussion on the techniques of newspaper production.

8. By creating a product to advertise on television and by devising an advertising campaign, attempting to appeal to a specified age group, the student will become more aware of the influence of television commercials on the viewers.

9. The student will classify specified television programs under such types as slapstick comedy or situation comedy and explain his classifications.

10. After listening to two radio dramas, the student will list or discuss techniques used in making the play effective.

11. Having selected a topic of interest, the student will collaborate with a few of his classmates to prepare and present to the class a short radio or television drama.

12. The student will discuss in small groups the various magazines available and the purposes of each.

13. Having selected a topic, the student will use the READER'S GUIDE to prepare a bibliography of a minimum of fifteen entries.

14. From a given list, the student will select a topic, use FACTS ON FILE to locate an article on the topic, read the article, and present a brief summary to a small group of his classmates.

15. Having read an article in a news magazine, the student will use FACTS ON FILE to find a newspaper account of the same event and write a brief comparison of the styles used.

16. From a list of suggested paperbacks, the student will read at least three during the course, sharing each book with small groups of students; teacher will help slow readers to choose <u>readable</u> and <u>interesting</u> books.

17. The student will keep a list of new words he encounters in his reading and work with a small committee to develop from their lists a vocabulary game, such as bingo, a crossword puzzle, or some other original device to be used by the class for vocabulary building.

18. The student will, at the discretion and interest of the teacher, pursue a study of the aesthetic aspects of current media in a manner agreed upon by himself and the teacher.

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V. Course outline

A. Make assignment concerning paperbacks to be read during the course.

B. Following an introduction to each medium, distribute assignment sheets and specify the date for completion. Assignment sheets are available on at least two ability levels and are subject to constant revision.

C. Media will be studied in the following order: newspaper, television, radio, magazines, aesthetic media, paperbacks.

D. After the completion of each assignment sheet, allow class time for large and small group activities that were assigned.

E. Under no circumstances should this course evolve into a programmed course per se; rather it will depend upon students doing a large amount of independent work with close direction by the teacher as needed and will focus on class discussions (large and small groups) throughout the course.

VI. Resources

A. Basic text: VOICES II

B. Magazines

C. Newspapers

D. Radio

E. Television

F. READER'S GUIDE

G. FACTS ON FILE

VII. Techniques and activities

A. Use of assignment sheets for independent study (see accompanying materials, Sample A)

B. Use of READER'S GUIDE and FACTS ON FILE

C. Field trips

D. Use of resource persons

E. Individual and small group oral activities

Prepared by Linda Diehl, T. C. Roberson High School.

SAMPLE A

REQUIREMENTS

All of the assignments on the following pages are required.. In order to receive credit for the course, Current Media, all of the required assignments must be completed!!!

All the work in your folder must be in the order that it appears on the checksheet.

All work must be checked off in the "student" column before it will be checked by the teacher. Each assignment must have the name of the assignment, the student's name, and the letter of the assignment.

Example:

Karen Black
Television B

No work in pencil will be accepted!!!

All of the questions are to be answered in complete sentences and in paragraph form.

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SAMPLE B

Newspaper Assignments

A. Read what two newspapers have to say about the same event. Place the clippings dealing with this happening on a sheet of paper. Write a comparison of the two accounts answering the following questions:

1. Which article is more complete?
2. Which deals with the event in a more factual tone?
3. Which, in your opinion, is more accurate in reporting the news? Explain.

B. Find an editorial cartoon which makes fun of an American situation. Explain, in a paragraph, the situation and tell who the cartoon characters represent. Attach the cartoon.

C. Find a "Letter to the Editor" that you agree with or disagree with and write a letter of your own to the editor stating your ideas. Attach a copy of the letter that you are replying to.

D. Interview someone on a topic of your choice and take a few notes. From your notes, write a feature story. Some example topics are:

1. Pollution
2. Draft System
3. Vietnam War
4. International Policies of U.S.
5. Presidential Elections
6. Improvements In Our School System

Attach your notes to the completed paper and place in your folder.

E. Pretend that you are a news reporter for the New York Times. You have found an event that would make a good news story. Write a lead paragraph for your story. Remember in this paragraph you must answer the following questions:

1. Who
2. What
3. Where
4. When
5. How
6. Why

SAMPLE C

MAGAZINE ASSIGNMENT

A. There are many different types of magazines. Tell what kind of material you would find in each of the following types and give two examples of each:

News magazines	Sports magazines
Health magazines	Decorating magazines
Women's magazines	Science magazines
Business magazines	Agriculture magazines
General material magazines	Magazines featuring racial, religious or ethnic groups

B. From the following list, select two topics. In the READER'S GUIDE find three articles on each topic.

Drugs	Campus Unrest	Pollution
Generation Gap	Politics	War

C. From the following list, select one topic. Find this topic in the FACTS ON FILE and then find an article on this topic. Read the article and write a short summary on it.

1. School Busing
2. Foreign Relations
3. Advertising
4. Crime
5. Football
6. Drugs

D. Compare the format of two of the following sets of magazines. Include such things as the size of the magazine, the material dealt with in each, the kind of advertising used, etc.

1. NEWSWEEK, TIME, U.S. NEWS, WORLD REPORT
2. TEEN, INGENUE, SEVENTEEN
3. LIFE, EBONY, READER'S DIGEST
4. SCIENTIFIC AMERICAN, AUDUBON, POPULAR SCIENCE
5. CHANGING TIMES, COMSUMER REPORT
6. POPULAR MECHANICS, MECHANIX ILLUSTRATED
7. TODAY'S HEALTH, LISTEN
8. BETTER HOMES AND GARDENS, AMERICAN HOMES
9. MOTOR BOATING, SPORTS ILLUSTRATED, FIELD AND STREAM
10. MOTOR TREND, HOT ROD, CAR AND DRIVER

E. Find an article in a news magazine. In FACTS ON FILE find a newspaper account of the same event. In a paragraph compare the style used in each.

SAMPLE D

TELEVISION ASSIGNMENTS

The teacher will discuss with you the number and items required from the following list:

A. Look up and write a report on the scientific contributions to television of two from the following list of men:

Berzelius, Jons Jakob	Farnsworth, Philco Taylor
Crookes, Sir William	Hertz, Heinrich Rudolph
De Forest, Lee	Jenkins, Charles Francis
Zworykin, Vladmir Kosma	Dumont, Allen B.
Nipkow, Paul	Baird, John Logie

B. Explain how television has affected political campaigns.

C. Write a brief history of television showing the effect television has had on our lives.

D. After reading several articles from magazines concerning the effect violence on television has on small children, give your own opinion in writing concerning this topic. List magazines and titles of articles used.

E. Explain how the FCC regulates all television networks.

F. What is your favorite television program and why? Be able to put in writing or use notes in oral presentation (discussion).

G. Create a product to sell to a ten-year-old boy or girl or to a little elderly lady. List the materials you would need to use and the number of people involved in the commercial. Explain how it would appeal to your choice (child or lady).

H. Select two cartoons which have villains in them. Compare and contrast the villains and tell what happens to each.

I. In the library find the definitions of:

1. Slapstick comedy
2. Melodrama
3. Situation comedy

Write these definitions and place them in your folder.

J. How do "I Love Lucy" and "The Beverly Hillbillies" demonstrate slapstick comedy?

K. How does "That Girl" demonstrate situation comedy?

L. Explain why "soap-operas" (General Hospital, As The World Turns, All My Children, etc.) demonstrate melodrama.

M. How and why do "Game" programs appeal to the public?

N. Select a television movie or program to watch and rate. View the program, rating it according to the T.V. Drama Checklist found on pages 105-109 in VOICES II.

SAMPLE E

ADVERTISING ASSIGNMENTS

A. In your composition book, label pages for each type of propaganda along with the definition for each. Using magazines, find three examples of each kind, cut them out and staple them on the correct page. Try to find examples which contain only one kind of propaganda, for many ads use a combination.

B. Choose a current social issue which is of interest to you and build a campaign to convince other students to vote for legislation supporting this social issue. Use as many propaganda techniques as you can.

C. In this project you will create a well-constructed, carefully thought-out ad which can later be placed on video-tape or simply performed for you class. Assume that this will be a TV commercial and that you are planning it for that purpose. This is a group project most easily handled by 3-5 persons in a group.

1. Decide on a completely new product or a significant improvement or change in an existing product.

2. Give the product a name and create a symbol to identify it by.

3. Analyze your market (the "people" who would most likely buy your product).

4. After you have analyzed your product's appeal and its potential market, you are ready to make some decisions concerning the placement of the ad on TV. Association with the correct type of TV show will aid in approaching the desired market. What hours would be best for your ads? Which TV shows would gain you the biggest market or community?

5. Rough out your TV ad. It is suggested that you make it out in three columns. The first column contains the dialogue, the second column contains the visual material, camera angles (long shot, close-up, etc.), and the third column contains instructions to prop crew, scenery crew, etc., as to materials and props that will be needed for the presentation of your commercial.

6. When your script is finished try it out on a dry run. How does it sound. Does it meet your intended purpose? If funny...is it? Are the props and visual effects needed available or can they be easily made?

7. After the dry run, you are to construct a final copy of your script. Make one copy for each member of your group and one for your teacher. It is also prudent to have 3-5 extra copies.

8. Arrange with other members of your class to perform in your commercial (if humans are used in it). Video-taping these commercials will provide camera angles and movements, etc., but they can be placed on Super 8 film or performed in the classroom.

9. Effective discussions can later be engendered in the class by evaluating the potential effectiveness of each of these commercials.

D. Name at least five advertising symbols or slogans with which you are familiar. Why do you think that so many people recognize these symbols?

E. How does the study of specific communities in our population affect advertising?

SAMPLE F

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RADIO ASSIGNMENTS

A. Choose a popular song and write a short paragraph expressing the meaning of this song, then make a collage showing what the song means to you.

B. After listening t[illegible]he Lone Ranger" and "The Shadow" in class on tape, write a paragraph expla[illegible]g the techniques used and the effectiveness of the techniques. Include such t[illegible]s as sound effects, music used, the voices of the actors, etc.

C. Select a top[illegible]hat you are concerned with in your community, and prepare (with two or thre[illegible]riends in class) a skit for radio to be presented to the class.

D. Pick a radio station (AM or FM) in your local listening area. Check with the teacher before starting your project as he will keep a checklist of all the radio stations previously chosen by other groups. (It would be a waste of time to have more than one group do any one station.) You will want to report to the class on the following items:

1. Call numbers and or letters and numbers on the dial.

2. Sponsors and Financial Structure - Who owns the station? Where does the money come from? What kind of sponsors are using this station? How does this effect programming? How expensive is commercial time? Does this price seem to be related to the size of the community (audience) that is drawn to this particular station? How does the station know how many listeners they have?

3. What is the editorial policy of this station? Do they have any particular causes? (Peace, ecology, etc.)

4. What proportion of air time is devoted to music, news, special features (for example the now defunct Credibility Gap on KRLA), weather, sports, commercials, etc.

5. For what community or communities of listeners is the programming planned? (Not the geographical community.)

6. Where are the studios for this station? Where is the transmitter? If they are separated, why? If they are separated, how does the signal get from the studio to the transmitter? What is the effective radiating power of the transmitter? What does this mean in terms of geographical coverage?

SAMPLE G

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MOTION PICTURE ASSIGNMENTS

A. Read pages 400-428 in THE STAGE AND THE SCHOOL.

B. Select one topic from Group A and one from Group B; research the topic and prepare an oral report for the class. Attach a list of sources that you use.

A. Report on the life and contributions to the development of motion pictures of:

Peter Mark Roget	Thomas A. Edison
Adolph Zukor	Eadweard Muybridge and John D. Isaacs
George Eastman	Lewis J. Selznick
Dr. Joseph Plateau	C. Francis Jenkins
Carl Laemmle	Dr. Coleman Sellers
D.W. Griffith	Cecil B. DeMille
George Melies	Edwin S. Porter

B. Report on one of the following topics:

The First American Film Stars
The First Talkies and Their Impact on the Industry
The Development of Color Films
Scientific Principles of the Motion-Picture Camera
The Production Code and/or the Advertising Code of the MPAA
The New Wide-Screen Processes
Some Problems Facing the Motion-Picture Industry Today
The Relationship Between Television and the Movies at Present

C. Make as complete a list as you can of pictures which have won Academy Awards as best picture of the year during the past five years. Check the ones you have seen and explain why you think they have won the award.

D. Using books and articles in current magazines, give reports on such topics as sound recording, going on location, editing a film, the "master minds" on a studio lot, a day in a studio, the art of cinematography, the work of the various departments, and the importance of independent producing companies. (Select two from the above to write a report on.)

Some sources that can be used for these reports are attached.

MOTION PICTURES, RADIO, AND TELEVISION

Bendick, Jeanne, MAKING THE MOVIES, Whittlesey House (McGraw-Hill Book Co.,Inc.) New York, 1945.

Bettinger, H., TELEVISION TECHNIQUES, Harper & Brothers, New York, 1955.

Bretz, Rudy, and Edward Stasheff, TELEVISION SCRIPTS FOR STAGING AND STUDY, Hill and Wang, Inc., 1953.

Broderick, E.B., YOUR PLACE IN TV, David McKay Company, Inc., New York, 1954.

Carlisle, J.S., PRODUCTION AND DIRECTION OF RADIO PROGRAMS, Prentice-Hall, Inc., Englewood Cliffs, N.J., 1939.

Crews, A.R., RADIO PRODUCTION DIRECTING, Houghton Mifflin Co., Boston, 1944.

Crowther, Bosley, LION'S SHARE: THE STORY OF AN ENTERTAINMENT EMPIRE (a history of the movies), E.P. Dutton & Co., Inc., New York, 1957.

Curran, Charles W., SCREEN WRITING AND PRODUCTION TECHNIQUES, Hastings House Pub., Inc., New York, 1958.

Dale, Edgar, HOW TO APPRECIATE MOTION PICTURES, The Macmillan Co., New York, 1933.

Duerr, Edwin, RADIO AND TELEVISION ACTING, Rinehart & Company, Inc., 1950.

Fluherty, J.J., TELEVISION STORY, J.B. Lippincott Co., Philadelphia, 1957.

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Hodapp, W., THE TELEVISION ACTOR'S MANUAL, Appleton-Century, Crofts, Inc., New York, 1955.

TELEVISION MANUAL, Farrar, Straus and Cudahy, Inc., New York, 1953.

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Kaufman, W.J., BEST TELEVISION PLAYS, Harcourt, Brace and Co., Inc., New York, 1957.

Livingston, Don, THE FILM AND THE DIRECTOR, The Macmillan Co., 1953.

McMahan, H.W., TELEVISION PRODUCTION: THE CREATIVE TECHNIQUES AND LANGUAGE OF TV TODAY, Hastings House, Publishers, Inc., New York, 1957.

Roberts, E.B., TELEVISION WRITING AND SELLING, The Writer, Inc., Boston, 1957.

Southwell, J., GETTING A JOB IN TELEVISION, McGraw-Hill Book Co., Inc., New York, 1947.

Wade, R.S., DESIGNING FOR TV, Farrar, Straus and Cudahy, Inc., New York, 1952.

Weiss, Margaret, THE TV WRITERS' GUIDE, Farrar, Straus and Cudahy, Inc., New York, 1952.

Wylie, Max, RADIO AND TELEVISION WRITING, Rinehart & Co., Inc., New York, 1950.

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Buncombe County Public Schools

SHORT STORY - NOVELLA
Course Code 1200

I. Course description

This course is an intensive study of the short story form. Emphasis is placed upon the elements, techniques, and structure of fiction. The course relies heavily upon individual learning activities and small group work.

II. Level: Required at Level II at Erwin
Elective at II, III, or IV at Roberson

III. Prerequisites:

IV. Objectives

A. Primary

1. To gain an understanding of the elements of fiction
2. To recognize special techniques used in fiction
3. To gain an understanding of form and plot structure
4. To experience vicariously the thoughts, feelings, and activities of mankind through reading stories from various countries

B. Performance

1. On a written post test in a learning activity package, the student will identify the tone and point of view of a story and write the theme in a well constructed sentence.
2. On a written post test, the student will identify examples of such techniques as irony, symbolism, satire, and imagery in fiction.
3. The advanced student will write a plot summary of a short story as a post test in the learning package.
4. Given a teacher - prepared outline in the learning package, the advanced student will analyze a short story.
5. Given a selection of short stories and novellas set in various countries, the student in group discussion will contrast patterns of thought and customs of people of different cultures.

V. Course outline

A. Introduce the short story as a genre of literature, looking through the unit in INSIGHTS INTO LITERATURE to get an overview of the elements of fiction to be studied.

B. Discuss with the students how the author establishes the tone of a story in the first few paragraphs, using as examples any stories in INSIGHTS INTO LITERATURE or other stories of the teacher's choice.

C. Teach point of view, using such selections as "The Bride Comes to Yellow Sky," "The Adventure of Three Students," and "The Open Window."

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D. Emphasize theme, flashback, stream of consciousness, and symbolism in such selections as "The Law-Abiding," "The Bet," and "The Fifty-First Dragon."

E. Select from such stories as "The Monkey's Paw," "The Necklace," and "The Cask of Amontillado" to introduce irony, conflict, and plot.

F. Students work in learning activity package for practice in the elements studied, using for post tests stories in INSIGHTS INTO LITERATURE in the section entitled "The Whole Effect" and other stories of the teacher's choice.

G. Use the JESSEE STUART READER and books with stories for teenagers for small group reading and discussion.

H. Moving from the short story to the novella, study THE PEARL, emphasizing structure, symbolism, and imagery.

I. Divide the class into small groups, assigning to each group a novella from THE ART OF NARRATION: THE NOVELLA to read and share with the class through a method of their choice, such as skits based on scenes from the novella.

J. Hold class discussion concerning the patterns of thought and customs of people of different cultures as indicated by the short stories and novellas studied.

VI. Resources

A. Basic texts

1. INSIGHTS INTO LITERATURE
2. THE JESSE STUART READER
3. THE PEARL
4. THE ART OF NARRATION: THE NOVELLA

B. Supplementary books

1. TEENAGE TALES
2. STORIES FOR TEENAGERS
3. HAWTHORNE'S SHORT STORIES
4. TWENTY GREAT SHORT STORIES

C. Recordings: INSIGHTS INTO LITERATURE

VII. Techniques and activities

1. Teacher-led class discussion
2. Use of recordings
3. Work in learning activity packages
4. Small group and panel discussions
5. Oral presentations

Note: Resources listed are available from the Clyde A. Erwin Media Center, and the learning activity package is available from the English department.

Prepared by: Louise Metcalf, Carole Wise, and Marie Clontz

Buncombe County Public Schools

Poetry
Course Code 1210

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I. Course description

This course presents a representative cross section of various types of traditional and contemporary poetry with emphasis on the student's emotional response. An analysis of individual poems and varying poetic styles is utilized to stimulate an understanding and appreciation of the poet's craft. Although emphasis is placed on poetry as a literary genre, a primary goal is to present poetry as a source of entertainment that is to be experienced and enjoyed. Students are encouraged to try their hand at poetic writing, although writing poetry is not a course requirement.

II. Level: II, III, and IV

III. Prerequisites: English I

IV. Objectives

A. Primary

1. To recognize various types of poetry
2. To foster an awareness of the intricacies and restraints involved in the poetic form
3. To learn how to interpret poetry
4. To respond to the emotional effect in poems
5. To understand "the enormous force of a few words"
6. To encourage the student to communicate his own personal message to others through poetry

B. Performance

1. On a post-test, the student will identify the various types of poetry covered in the course with a minimum of 70% accuracy.
2. On a written post-test, the student will identify examples of poetic images or figurative language from poetry studied (or similar examples) with a minimum of 70% accuracy.
3. From a selection of poetry recordings and choral readings, both traditional and contemporary, students will identify lines depicting the power of poetry.
4. Using metronomes, clocks, guitars, gourds, bells, drums, and/or other similar devices, the student will demonstrate his knowledge of poetic metre to a degree agreed upon by himself and his instructor.

8. THE POETRY OF KEATS AND SHELLEY

9. THE WASTE LAND

10. POETRY OF TENNYSON

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11. THE POETRY OF WORDSWORTH

12. RICHARD BURTON READS FIFTEEN POEMS BY DYLAND THOMAS

13. THE POETRY OF HARDY THOMAS

14. ADVENTURES IN ENGLISH LITERATURE

15. UNDERSTANDING AND APPRECIATING OF SHAKESPEARE

16. A KIPLING COLLECTION

17. ROBERT FROST READS HIS POETRY

18. WHEN LILACS LAST IN THE DOORYARD BLOOMED AND OTHER POEMS FROM LEAVES OF GRASS BY WALT WHITMAN

19. ENGLISH LITERATURE

20. MANY VOICES-ADVENTURES IN AMERICAN LITERATURE

21. BASIL RATHBONE-POEMS AND TALES OF EDGAR ALLAN POE

22. EDNA ST. VINCENT MILLAY

23. SPOKEN ARTS TREASURY OF 100 AMERICAN POETS

24. SPOON RIVER ANTHOLOGY

25. EDNA ST. VINCENT MILLAY READING HER POETRY

26. EDGAR ALLAN POE

27. FORMS OF POETRY

28. POET'S GOLD

29. THE POETRY OF BLAKE

30. POETRY OF BYRON

31. NARRATIVE POEMS

32. POETRY OF COLERIDGE

33. ROD MCKUEN'S RECORDS

D. Filmstrips - UNDERSTANDING POETRY SERIES

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5. Having been involved in group exercises and having received instruction concerning rhyme, rhythm, and mood, the student will choose a poem to interpret, the manner of presentation to be agreed upon by student and teacher.

6. Having read poetry and having listened to various poetic forms through whatever creative devices are available to the class, the student will react to a chosen poem(s) through a medium selected by himself and his teacher; e.g. music, painting, dance, some type of writing, a dramatic presentation, etc.

7. The student, having participated in an exercise such as the listing of thirty power-packed verbs, thirty nouns, and an odd assortment of descriptive words, will develop - in group work or individually - a poem illustrating the "enormous force of a few words."

8. Given opportunities throughout the course (e.g. listening to music, observing people, reading poetry and other genres, playing word games to enhance sensitivity) the student will respond to poetry by (1) writing (2) oral presentations or (3) developing a short paper analyzing his reasons for not enjoying this genre.

V. Course outline

A. Introduce poetry as a genre of literature. Get an overview of the unit "Private Moods" in the text ENCOUNTERS - THEMES IN LITERATURE.

B. Discuss the tone of the poems found in the text ENCOUNTERS-THEMES IN LITERATURE, classified under such topics as the following: Restlessness, Fear, Anger, Sorrow, Nostalgia, and Delight.

C. Discuss various titles of poems, keeping in mind that a well-chosen title is often an important key to understanding a poem.

D. Use various devices such as bells, gourds, drums, etc. to teach rhythm.

E. Have students write the last words of several lines of popular songs to teach rhyme schemes or use their favorite children and/or adult poems and commercials.

F. Use the records INSIGHTS INTO LITERATURE for group discussion.

G. Divide the class into groups for choral reading of poems on a limited basis.

H. Prepare skits based on scenes from GARETH AND LYNETTE by Alfred Lord Tennyson or from poems selected by the class or teacher.

I. Read SWING YOUR MOUNTAIN GAL by Rebecca Cushman or other such poems to illustrate local color.

J. Provide numerous opportunities for students to exert creative abilities in poetry, emphasizing links between drama, music and other art forms.

VI. Resources

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A. Basic texts

1. ENCOUNTER-THEMES IN LITERATURE
2. INSIGHTS INTO LITERATURE
3. A CAVALCADE OF LIFE IN WRITING

B. Supplementary books

1. 100 GREAT POEMS
2. THE MAJOR THEMES OF ROBERT FROST
3. AMERICAN POETS FROM THE PURITANS TO THE
4. POETRY HANDBOOK
5. POETRY U.S.A.
6. POETRY MAGAZINE
7. WORDSWORTH POETICAL WORKS
8. COLERIDGE POETICAL WORKS
9. ROBERT FROST'S POEMS
10. POEMS TO REMEMBER
11. A STUDY OF POETRY
12. INTRODUCTION TO POETRY
13. LYRICS IN BRIEF
14. BACKSIDE OF HEAVEN
15. THE HEART HAS REASONS
16. SWING YOUR MOUNTAIN GAL

C. Recordings

1. JOHN DONNE READ BY HERBERT MARSHALL
2. WALT WHITMAN'S LEAVES OF GRASS
3. ADVENTURES IN APPRECIATION
4. INSIGHTS INTO LITERATURE
5. THE POEMS OF EMILY DICKINSON
6. POETRY OF ROBERT BURNS AND SCOTTISH BORDER BALLADS
7. RALPH WALDO EMERSON

E. Films

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1. WHAT IS POETRY?
2. ROBERT FROST
3. EDGAR ALLAN POE: BACKGROUND FOR HIS WORK
4. WILLIAM SHAKESPEARE
5. CARL SANDBURG DISCUSSES HIS WORK
6. HOW TO READ POETRY

VII. Techniques and activities

A. Use of records, films, books, filmstrips, etc.

B. Teacher-led class discussions

C. Choral reading of poetry

D. Oral presentations

E. Collections of favorite poems

F. Illustrated poetry units and collages

Note: Resources are available from the Clyde A. Erwin Media Center and private collections.

Prepared by Margaret Messer, Louise Metcalf, and Mrs. Betty Whitaker of Clyde A. Erwin High School.

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THE NOVEL
Course Code 1220

I. Course description

This course is an in-depth look at the novel as a literary genre. Since the course can be greatly individualized, the approaches made to the study will take this direction. Students may study the development of the American novel from infancy to present day, may compare American, British, and European or Asian novels from various periods, or may choose from a variety of additional options available. Since learning is often enhanced through discussion, attempts will be made to have several students read at least one similar novel to be discussed.

II. Level: II, III or IV

III. Prerequisites: 1020, 1030, 1040

IV. Objectives

A. Primary

1. To become familiar with many novels
2. To make competent choices of reading materials
3. To learn to analyze a novel
4. To develop or enhance the ability to make comparisons, draw relations, and make conclusions
5. To gain a perspective relative to the development of the American novel (optional, depending on choice of subject)

B. Performance

1. Having read from six to ten novels (if contract method is chosen), the student will demonstrate familiarity with subject matter and country of origin, and will identify the novelist of each in a manner prescribed by the teacher.

2. Given a series of options including choice of contract method, analyses of several American novels, comparison-contrast of selected novels, readings from a certain period such as realistic novels, and use of the historical novel to reflect the times, etc., the student will choose that option (s) best suited to his needs and tastes, this choice to be guided as necessary by the teacher.

3. Given a learning package including information on the characteristics of a novel, the film The Novel et. al., and selected filmstrips, the student will analyze a novel or a series of novels with a degree of competency agreed upon by himself and his teacher.

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4. Through a teacher-led discussion, the class or groups within the class will choose a novel to be read and discussed, the discussion to be the medium of exchanging ideas as well as to reflect on what the student has read.

5. Given the option of original visual/audial presentations/interpretations of readings, the student will present his creation in a manner agreed upon by the student and teacher.

V. Course outline

A. Discuss with class the individualized nature of the course, the kinds of options available, the importance of scheduling and setting priorities.

B. Provide class with a list of novels from which readings may be selected, emphasizing that reading is not restricted to the list, but teacher approval is required.

C. Provide a learning package of information concerning analysis of the novel. This can be done for the entire group as lecture-demonstration-reading-discussion, should the situation warrant this approach.

D. Distribute "61 Ways to Talk About Books" to those students interested in the contract method.

E. Provide opportunities for written analysis in class with teacher on hand to act as resource person.

F. Use any means available to stimulate creativity, development of writing, speaking and reading skills, while providing a class that students enjoy attending.

G. If feasible, provide comfortable reading areas; i.e. bean bag seats, rocking chair, a lamp, a bookcase in the corner, etc. You devise as the ideas occur.

VI. Resources: See attached lists.

VII. Techniques and activities

A. Intensive individualized reading program

B. Learning packages

C. Teacher lectures

D. Small group and class discussions

E. Use of guest artists (writers, speakers, artists, etc.)

F. Extensive writing assignments related to readings

Prepared by Claire Vernarsky and Dorothy Weaver, Clyde A. Erwin High School, and Julia Evans

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Suggested Reading List

American Novels

Agee, James	A DEATH IN THE FAMILY
Alcott, Louise	LITTLE WOMEN
Bellamy, Edward	LOOKING BACKWARD
Borland, Hal	WHEN THE LEGENDS DIE
Buck, Pearl	THE GOOD EARTH
Clemens, Samuel	THE PRINCE AND THE PAUPER A CONNECTICUT YANKEE IN KING ARTHUR'S COURT THE ADVENTURES OF TOM SAWYER THE ADVENTURES OF HUCKLEBERRY FINN THE MYSTERIOUS STRANGER
Cooper, James F.	THE LAST OF THE MOHICANS THE DEERSLAYER
Crane, Stephen	THE RED BADGE OF COURAGE
Dana, Richard Henry	TWO YEARS BEFORE THE MAST
Dreiser, Theodore	AN AMERICAN TRAGEDY SISTER CARRIE
Fast, Howard	APRIL MORNING
Faulkner, William	INTRUDER IN THE DUST
Fitzgerald, F. Scott	THE GREAT GATSBY
Forbes, Esther	JOHNNY TREMAIN
Hawthorne, Nathaniel	THE HOUSE OF THE SEVEN GABLES THE SCARLET LETTER
Hemingway, Ernest	A FAREWELL TO ARMS THE OLD MAN AND THE SEA
Hilton, James	GOODBYE, MR. CHIPS
Howells, William Dean	THE RISE OF SILAS LAPHAM
Irving, Washington	THE LEGEND OF SLEEPY HOLLOW
Jackson, Helen Hunt	RAMONA
Lee, Harper	TO KILL A MOCKINGBIRD

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Lewis, Sinclair	ARROWSMITH BABBITT MAIN STREET
London, Jack	THE CALL OF THE WILD THE SEA WOLF
Marshall, Catherine	CHRISTY
Melville, Herman	BILLY BUDD MOBY DICK
Michener, James A.	THE BRIDGE AT TOKO-RI
Mitchell, Margaret	GONE WITH THE WIND
Portis, Charles	TRUE GRIT
Saroyan, William	THE HUMAN COMEDY
Sherman, D.T.	OLD MALI AND THE BOY
Steinbeck, John	THE PEARL
Wallace, Lew	BEN HUR
Wolfe, Thomas	YOU CAN'T GO HOME AGAIN

British Novels

Austen, Jane	PRIDE AND PREJUDICE EMMA
Barrie, J.M.	THE LITTLE MINISTER
Blackmore, Richard	LORNA DOONE
Bronte, Charlotte	JANE EYRE
Bronte, Emily	WUTHERING HEIGHTS
Bulwer-Lytton, Edward	THE LAST DAYS OF POMPEII
Butler, Samual	THE WAY OF ALL FLESH
Cary, Joyce	THE HORSE'S MOUTH
Collins, Wildie	THE MOONSTONE THE WOMAN IN WHITE
Conrad, Joseph	HEART OF DARKNESS LORD JIM THE SECRET SHARER
Defoe, Daniel	ROBINSON CRUSOE

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Dickens, Charles	DAVID COPPERFIELD OLIVER TWIST
Doyle, Sir Arthur Conan	THE HOUND OF THE BASKERVILLES
Eliot, George	ADAM BEDE THE MILL ON THE FLOSS SILAS MARNER
Golding, William	LORD OF THE FLIES
Hope, Anthony	THE PRISONER OF ZENDA
Hudson, W.H.	GREEN MANSIONS
Kipling, Rudyard	KIM
Orwell, George	ANIMAL FARM NINETEEN EIGHTY-FOUR
Scott, Sir Walter	IVANHOE KENILWORTH
Stevenson, Robert Louis	DR. JEKYLL AND MR. HYDE TREASURE ISLAND
Wells, H.G.	THE FIRST MEN IN THE MOON THE TIME MACHINE THE WAR OF THE WORLDS

Novels of Other Countries

FRENCH	
Dumas, Alexandre	THE THREE MUSKETEERS THE COUNT OF MONTE CRISTO CAMILLE
Hugo, Victor	LES MISERABLES THE HUNCHBACK OF NOTRE DAME THE MAN WHO LAUGHS
Remarque, Erich Maria	ALL QUIET ON THE WESTERN FRONT
Verne, Jules	A JOURNEY TO THE CENTER OF THE EARTH AROUND THE WORLD IN EIGHTY DAYS 20,000 LEAGUES UNDER THE SEA
RUSSIAN	
Dostoyevsky, Fyodor	CRIME AND PUNISHMENT THE BROTHERS KARAMAZOV

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RUSSIAN (Cont.)	
Tolstoy, Leo	WAR AND PEACE
SPANISH	
Cervantes, Miguel de	DON QUIXOTE
POLISH	
Sienkiewicz, Henry	QUO VADIS
SWEDISH	
Lagerlof, Selma	STORY OF GOSTA BERLING
SOUTH AFRICAN (WHITE)	
Paton, Alan	CRY, THE BELOVED COUNTRY
SWISS	
Wyss, Johann	THE SWISS FAMILY ROBINSON
ALGERIAN	
Camus, Albert	THE STRANGER
CHINESE	
by Sansan, as told to Bette Lord	EIGHTH MOON

Analyzing a Novel

A. Theme: The basic idea or general truth the author is trying to present.

B. Philosophy: The beliefs expressed by the author through his characters and commentary. Does any specific character speak for the author?

C. Characters: The persons who act and are acted upon in a novel.

D. Structure: The way the author selects and arranges the details of his story.

E. Style: The author's technique of writing.

F. Point of View: The way in which the author views the story; who tells it.

G. Plot: The situation of the story itself; what is happening between the characters.

H. Conflict: The struggle that grows out of the interplay between two opposing forces, for example, the hero and the villain.

I. Setting: the location of the story.

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J. Tone: The author's attitude toward the subject. Is he mocking? Angry?

K. Symbols: The devices that stand for something deeper.

L. Title: What is the significance of the title?

Sample of a Contract for Course 1220

I. To be considered for an A:

A. Read ten novels, including at least one American, one British, and one written by a novelist from another country.

B. Apply the terms from "Analyzing a Novel" to each book not used for assignments D and E.

C. Make an illustrated book report of one of the ten novels, following directions by the teacher.

D. Working with other students in the same contract group, present a panel discussion of one novel that each member in your group reads.

II. To be considered for a B:

A. Read eight novels, including one American, one British, and one World novel.

B. Apply the terms from "Analyzing a Novel" to the six books not used for assignments D and E.

C. Do assignments C, D, and E listed under I.

III. To be considered for a C:

A. Read six novels.

B. Apply the terms from "Analyzing a Novel" to the four books not used for assignments D and E.

C. Do assignments D and E listed under I.

IV. All of the above must meet the approval of the instructor.

61 WAYS TO TELL ABOUT BOOKS

Curtis L. Englebright

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1. Hold a panel discussion when several students have read the same book or a group of similar ones.

2. Organize a pro and con panel made up of some of the students who liked the book and some who did not. Let one person represent the author. Try for an impartial chairman.

3. Dramatize an incident or an important character. The student may relate an incident in the first person.

4. Make radio announcements, student prepared, to advertise books.

5. Have individual conferences in which students talk about favorite books with the teacher.

6. Appoint a committee of pupils who are avid readers to conduct peer discussions and seminars about books.

7. Hold a mock trial permitting the defendant to tell the story of a book for a whole class to enjoy.

8. Reproduce artist's interpretations of important scenes on slides for the whole class to enjoy.

9. Make brief oral talks--limit five minutes--at an after-school Coke party or a meeting of a club.

10. Get the plot down to a succinct nugget. It takes practice to do this in one paragraph.

11. Conduct dialogues between several students revealing the style of the story of the book.

12. Prepare book jackets that really illustrate the kind of book as well as the story.

13. Write a precis -- but don't do this too often. It can be dry as dust.

14. Compose a telegram, trying to give the essence of a book in 15 words. Then expand it into a 100-word "overnight telegram."

15. Try your hand at a publisher's "blurb" to sell the book.

16. Read orally an interesting part, stopping at a strategic point.

17. Make a sales talk, pretending your audience are clerks in a bookstore and you want them to push a new book.

18. Have questions from the audience, or let three students be challengers.

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19. Make comparisons with the movie and radio versions of the same book.

20. Create a poster advertising the book and maybe others by the same author.

21. Build a minature stage setting for part of the story.

22. Design costumes for characters--in miniature or life size.

23. Write a book review for a newspaper or magazine, and really send it for possible publication.

24. Make a rebus of a short story and try it on your friends.

25. Write a movie script to sell to Hollywood.

26. Write an original poem after studying a book of poetry for both style and choice.

27. After reading a book of poems, learn a verse, or read one to the class.

28. Tell your best friend why you did not or did like the book.

29. Explain how the book could be used in social studies or science.

30. Describe an interesting character--make him come alive to your audience.

31. Make sketches of some of the action sequences.

32. Write or tell a different ending to the story.

33. Write or tell the most humorous incident; the most exciting happening; the most interesting.

34. Select a descriptive passage and read it aloud to the class.

35. List interesting new words to add to your vocabulary (and expressions).

36. Describe a scene to orient your audience - then show it in the true Red Skelton pantomine style.

37. Write a letter recommending the book to a friend.

38. Give a synopsis of the story, but don't give away the climax.

39. Make a scrapbook suggested by information in the book.

40. Construct and present a show of an interesting part of the story.

41. If it is a geographical book, make a map, including on it brief information gathered from the book.

42. Have a friend who has read the story try to stump you with questions.

43. Make a list of facts you learned from reading a factual story.

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44. Have a friend who has read the story try to stump you with questions.

45. Make a list of facts you learned from reading a factual story.

46. Write questions you think everyone should be able to answer after reading the book--then try them on others.

47. Dress as one of the characters and act out the part you play.

48. Broadcast a book review on your school P.A. system.

49. Write a note to the librarian suggesting why she ought to recommend the book to other students.

50. Review the book you read before another class.

51. Look up the biography of the author and tell about his other books.

52. Make a clay, soap, or wood model to illustrate a phase of the book.

53. Construct a diorama to illustrate a phase of the book.

54. Dress paper dolls as characters in the book, for a bulletin-board exhibit.

55. Prepare a chalk talk, or better still, use an overhead projector.

56. Do an illustration for a story.

57. Make a mural to illustrate the book--get others who have read it to help.

58. Build a diorama or a table exhibit to represent a part of the story.

59. Rewrite an incident in the book, simplifying vocabulary for a lower grade.

60. If it is a science book, plan a demonstration of what you learned.

61. If it is a historical book, make a time line, listing events in sequence.

Buncombe County Board of Education

Drama
Course Code [redacted] 1230

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I. Course description

A study of such outstanding classics as ANTIGONE (Greek), EVERYMAN (English), CYRANO DE BERGERAC (French), THE CHERRY ORCHARD (Russian), AN ENEMY OF THE PEOPLE (Norwegian), THE DEVIL AND DANIEL WEBSTER (American), I NEVER SANG FOR MY FATHER (American), and TAMING OF THE SHREW (English) are studied during the quarter. The course is aimed at giving the student an over-view of world drama.

II. Level: Elective at II, III, or IV at Erwin

III. Prerequisites:

IV. Objectives

A. Primary

1. To recognize the steps in the development of drama from Greek to modern theater

2. To become familiar with dramas representing various eras and nationalities, e.g. Greek, Norwegian, French, Russian, English and American

3. To recognize the universality of character traits and idiosyncrasies

4. To become familiar with distinctive character roles

5. To become knowledgeable of dramatic structures

6. To increase vocabulary through various techniques

7. To develop expository writing skills as a result of dealing with theses relevant to the drama as a form of literature

B. Performance

1. As a result of reading, lectures, and discussion, the student will be able to trace the steps in the development of the drama through a device agreed upon by himself and his teacher, possible devices to include creation of a mural, a written analysis, a script prepared as a television documentary, etc.

2. For purposes of becoming familiar with a limited number of plays from world literature, the student will read selected plays and will be able to show familiarity with characters and action by means of teacher-devised short answer tests, analytical questions, or other appropriate forms of measurement.

3. As a result of individual reading, class discussion, recorded presentations, and teacher lectures, the student will be able to distinguish customs of various countries and periods when shown selections from films, filmstrips or given oral or written descriptions or portions of dramas.

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4. Through the reading and study of the Greek drama ANTIGONE (or other Greek classics), the student will demonstrate through a teacher/class-selected method his awareness that human emotions have undergone minimal changes over a period of centuries.

5. As a result of role playing such characteristics as the submissiveness of Antigone, the wit of Cyrano, the acceptance of death by Everyman, the taming of Katherine, and the inability to accept change by characters in THE CHERRY ORCHARD, the student will be able to draw conclusions concerning the so-called generation gap as demonstrated through discussion, recognition games, simulations, etc.

6. Using a series of teacher-class designed physical, psychological and emotional obstacles as bases for simulations, the student will be able to analyze causes and effects of human behavior patterns and will reflect this understanding by drawing parallels from personal experiences either in writing or orally.

7. Following a study presented by an agreed-upon method(s), the student will be able to analyze or chart the exposition, rising action, climax, falling action and denouement of any of the plays read.

8. The student will be able to compare orally or in writing illustrations of modern vernacular common to other generations and countries.

9. Having read extensively and having participated in group and individual activities, the student will show his grasp of the subject matter of the course through the satisfactory completion of two expository themes relevant to course content, the subjects to be chosen by the student.

10. According to motivation and ability, the student may participate in parallel class activities such as the preparation of scenes of a play. the interpretation of scenes through other art media, use of video-tape to film a class presentation, inviting guest dramatists from Asheville Community Theatre, writing a play, costuming a play, or similar types of activities.

V. Course Outline

A. Introduce the study of drama through a teacher lecture concerning the development of drama, use of the prologue in SIX COMPLETE WORLD PLAYS, through the audiovisuals in HISTORY OF ENGLISH LITERATURE PART II, THE DEVELOPMENT OF ENGLISH DRAMA, and by use of other readings and audiovisual materials available to the teacher.

B. Prepare a bibliography for use by students from which they can do readings relevant to the birth and infancy of drama, concentrating on miracle and morality plays and moving to Greek drama.

C. Concentrate on drama of the miracle-morality play period, using EVERYMAN and the filmstrips EVERYMAN and THE SECOND SHEPHERD'S PLAY; note comparisons and contrasts as well as allegorical features.

D. For purposes of furthering the student's knowledge of Greek drama as well as to promote his awareness of human character traits and idiosyncracies, use the three Oedipus plays, concentrating on ANTIGONE.

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E. Present the films OEDIPUS REX: MAN AND GOD and OEDIPUS REX: THE RECOVERY OF OEDIPUS.

F. Using readings and films as bases for discussion, provide opportunity for large and small group concentration on such issues as:

1. Man's obligation to his family is stronger than his country.

2. Man's obligation to his religious faith is stronger than any other obligation.

3. Oedipus' problems were the result of uncontrollable fate.

4. The Greek's belief in fate has parallels in modern day.

5. The Greeks were more religious than are modern day men.

6. A man's greatest goal should be the building and preservation of his honor.

G. Review with the class the technique of theme development; i.e. thesis statement, major supporting points, examples and facts to illustrate and prove, and conclusion.

H. Have the teacher and the class, in small groups, devise a list of 20-30 theme topics dealing with philosophical, moral, or ethical issues raised in class to this point; allow students to choose from among these to write an expository theme.

I. Begin the development of individual charts (or similar activities), noting period types of drama, characteristics, etc. to be continued throughout the course. (These could be opportunities for artistic students to display talent.)

J. Read TAMING OF THE SHREW (make available original and simplified versions as well as recordings for non-readers) and compare with KISS ME KATE.

K. Read CYRANO DE BERGERAC, dramatizing certain scenes and using a series of guide questions to stimulate comparison of courtship techniques in TAMING OF THE SHREW, CYRANO DE BERGERAC, and modern dramas dealing with the same subject.

L. If possible, have members of the dramatics class(es) video-tape character parts for purposes of analyses and/or use the dramatics class(es) to present the entire play for the class via video-tape.

M. Assign THE CHERRY ORCHARD, AN ENEMY OF THE PEOPLE or a similar play agreed upon by a small group and the instructor to be used for analysis of socio-economic-political problems and for comparative purposes.

N. Read two or more contemporary plays such as I NEVER SANG FOR MY FATHER, OF MICE AND MEN, TEA AND SYMPATHY, THE DEVIL'S DISCIPLE, THE SKIN OF OUR TEETH or THE ZOO STORY.

O. Using the two (or more) contemporary plays as a basis for activity, choose one of the following:

1. Analyze one of the plays by POETICS to see whether it fits the characteristics of a tragedy.

2. Write a short paper on one year in the American theatre, attempting to show what types(s) of drama appealed to the public and why this might be true.

3. Compare the drama OF MICE AND MEN with the novel of the same title.

4. Compose an operetta of one of the light plays.

5. Write a series of ballads, using the subjects of the plays as the themes.

6. Improvise a "Tony Awards evening" using the dramas that were read as those in competition.

7. Assume the role of a costume designer or hair stylist for at least four modern plays, dressing at least one character from each and presenting them in fashion show form.

8. Select an activity of your own, agreed upon by the teacher, as your contribution to the study of contemporary American plays.

I. Resources

A. Texts

1. FAMOUS AMERICAN PLAYS OF THE 30's, 40's, AND 50's

2. MODERN ENGLISH DRAMA, Barrows and Dolkey, ed.

3. SIX COMPLETE WORLD PLAYS, Konick, ed.

B. Media materials

1. CHARACTER OF OEDIPUS

2. THE CHERRY ORCHARD, Chekhov

3. OEDIPUS REX: MAN AND GOD

4. OEDIPUS REX: THE RECOVERY OF OEDIPUS

5. PROLOGUE TO THE GLOBE THEATRE*

6. THE CHERRY ORCHARD: COMEDY OR TRAGEDY

(* Available at Erwin Media Center)

II. Techniques and activities

A. Readings

B. Video-tape presentation

C. Films, filmstrips, and recordings

D. Class, large and small group discussions

E. Guest dramatizations

F. Expository writing

G. Presentations of individual projects

H. Reader's theatre

Prepared by Burnette Brown and Dorothy B. Weaver, Clyde A. Erwin High School.

Buncombe County Public Schools

SATIRE
Course Code [redacted] 1240

I. Course description

This course is a study of satirical writings. An understanding of types of satire and methods used to accomplish the satire is stressed. The student becomes proficient in recognizing satire and familiar with outstanding satirists and their works by performing a number of individual projects.

II. Level: Elective at II, III, or IV

III. Prerequisites:

IV. Objectives

A. Primary
1. To recognize satire and the subject being satirized
2. To recognize the methods used to accomplish the satire
3. To understand literary terms pertaining to satire
4. To become familiar with outstanding satirists and their works

B. Performance
1. The student will demonstrate his recognition of subjects being satirized by satisfactory participation in class discussion of short satiric selections.
2. After having received explanation of satiric methods, the student will indicate his understanding of methods used by various writers through his oral participation in class and individual writing assignments.
3. By using the literary terms in written assignments and in oral discussions, the student will reveal his familiarity with terms pertaining to satire.
4. The student will familiarize himself with leading satirists and their works through his own reading and by listening to presentations by other class members.

V. Course outline

A. Distribute and explain notes on satire and concomitant literary terms.

B. Illustrate satiric writings by reading together and discussing editorials by Art Buchwald and selections from INSIGHTS INTO LITERATURE, AMERICAN LITERATURE,and VOICES.

C. Distribute a list of projects from which each student will choose as many as he can complete during the course.

D. Assign students to read at least one fable by Aesop or a tale from Chaucer and tell the story to the class, explaining the satire.

E. Have the entire class read ANIMAL FARM and write either an expository theme or an informal essay indicating an understanding of the satire.

F. Study Mark Twain as a satirist, using principally HUCKLEBERRY FINN, THE MAN THAT CORRUPTED HADLEYBURG, and THE MYSTERIOUS STRANGER.

G. Have presentations of individual and small group projects as students are prepared.

VI. Resources

A. Basic texts

1. INSIGHTS INTO LITERATURE
   a. "The Destruction of Sennacherib"
   b. "Very Like a Whale"
   c. "Sea Fever"
   d. "Sea-Chill"
   e. "Ozymandias"
   f. "Ozymandias Revisited"
   g. "University Days"
2. AMERICAN LITERATURE
   a. "The Great French Duel"
   b. "The Secret Life of Walter Mitty"
3. VOICES II
   a. "Get Back in Your Cave"
   b. "Aesop's Fables"
4. VOICES III
   a. "The Hero"
   b. "The Battle over the Teacups"

B. Supplementary books

1.	Aesop.	AESOP'S FABLES
2.	Armour.	THE CLASSICS RECLASSIFIED
3.	Austen.	PRIDE AND PREJUDICE
4.	Austen.	SENSE AND SENSIBILITY
5.	Boule.	PLANET OF THE APES
6.	Butler.	THE WAY OF ALL FLESH
7.	Cervantes.	DON QUIXOTE
8.	Chaucer.	CANTERBURY TALES
		"The Nun's Priest's Tale"
		"The Pardoner's Tale"
		"The Summoner's Tale"
9.	Clemons.	A CONNECTICUT YANKEE IN KING ARTHUR'S COURT
10.	Clemons.	THE MAN THAT CORRUPTED HADLEYBURG
11.	Clemons.	HUCKLEBERRY FINN
12.	Clemons.	THE MYSTERIOUS STRANGER
13.	Huxley.	BRAVE NEW WORLD
14.	Kaufman	UP THE DOWN STAIRCASE
15.	Leacock.	THE LEACOCK ROUNDABOUT
16.	Lewis.	BABBITT
17.	Lewis.	ELMER GANTRY
18.	Lewis.	MAIN STREET
19.	Marquis.	ARCHY AND MEHITABEL
20.	Munro.	BEASTS AND SUPERBEASTS
21.	Orwell.	ANIMAL FARM
22.	Swift.	GULLIVER'S TRAVELS
23.	Thackeray	VANITY FAIR
24.	Thurber	THE THURBER ALBUM
25.	Thurber.	THE THURBER CARNIVAL
26.	Thurber	THURBER COUNTRY
27.	Waugh.	A HANDFUL OF DUST
28.	Waugh.	DECLINE AND FALL
29.	Waugh.	THE LOVED ONE

30. Wilde. THE IMPORTANCE OF BEING EARNEST

C. Art Buchwald's newspaper editorials

D. Filmstrips (Erwin Media Center)
1. 823 DON QUIXOTE
2. 821 IDYLLS OF THE KING
3. 921 SAMUEL CLEMONS
4. 821 THE NUN'S PRIEST'S TALE
5. 821 THE PARDONER'S TALE

E. Films (Buncombe County Audiovisual Center)
1. 681 ART OF HUCKLEBERRY FINN
2. 399 HUCKLEBERRY FINN AND THE AMERICAN EXPERIENCE
3. 495 WHAT DOES HUCKLEBERRY FINN SAY?

VII. Techniques and activities

A. Class discussions

B. Individual projects

C. Small group activities

D. Use of audiovisual aids

Prepared by Carole Wise and Marie Clontz, Clyde A. Erwin High School

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Satire is the literary art of making a subject appear ridiculous and evoking towards it attitudes of amusement and scorn. Its primary objective is moral or social correction, vice and folly being the main objects of satiric attack.

One method of classifying satire is according to its aim and tone. One type is named for Horace, who is believed to have started satire in Rome and is the earliest satirist whose works have survived. Horatian satire attempts to evoke a smile at the weaknesses of man. The tone is one of amusement, rather than contempt or indignation. The satirist who uses Horatian satire likes people but thinks they are blind and foolish. He exposes their folly with a smile, hoping to cure them. The opposite type of satire is also named for an early Roman satirist, Juvenal. The writer who uses Juvenalian satire despises people and aims to punish or destroy them. He attempts to evoke contempt and moral indignation at the vices and corruptions of man.

Another classification of satire is by the form of presentation. There are three typical forms: monologue, parody, and narrative. Monologue satire, also called formal or direct satire, was the earliest type. It died out with the coming of the Renaissance. Irony is often used in monologue satire. The speaker says just the reverse of what he means. Parody, a form of indirect satire, is an imitation that makes an existing work of literature or a literary form look ridiculous. A parody may be in the form of a narrative or a monologue. Narrative satire, written in the form of stories and dramas, is the hardest type for the reader to recognize. In addition to these three forms, there is Menippean satire, prose mingled with snatches of verse, invented by Menippus, the first non-dramatic writer of satire to make his work continuously funny.

There are some reliable tests for recognizing satire. The author may give a generic definition or indicate that his writing is in the tradition of earlier satiric works. The choice of a theme and method used by earlier satirists indicates satire. The vocabulary and style are distinctive. Cruel, dirty, comic, and anti-literary words are used. Typical weapons of satire are irony, paradox, violence, colloquialism, exaggeration, and obscenity. The typical emotion the author feels and tries to evoke in his readers is a mixture of amusement, contempt, and disgust, this negative emotion being based on moral judgment.

Following are some literary terms used in connection with satire:

A fable is a story in which animals talk and act like human beings, usually to show a ludicrous or debased picture of society and to teach a moral. One of the great satires of the world is REYNARD THE FOX from the Middle Ages. The modern classic is ANIMAL FARM.

Burlesque is a literary form in which people, actions, or other literary works are made ridiculous by imitation. Parody and caricature are forms of burlesque. A mock epic uses the epic form to satirize a commonplace subject. A parody derides a particular literary work or style. A caricature is a drawing that makes a person ridiculous by exaggerating or distorting prominent features. Verbal sketches can also be considered caricatures. A lampoon is a full verbal portrait of a person in which he is ridiculed in a biting manner.

Epigram originally meant an inscription and was later extended to include any very short poem. Now it has come to mean any short, witty statement in verse or prose. Epigrams are often satirical.

Irony can be defined as an expression in which the intended meaning of the words is the opposite of their usual sense. Irony can be used to satirize. Ostensible praise or approval that implies disapproval is both

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ironic and satiric.

Invective is direct denunciation by use of derogatory statements, while irony is indirect.

In studying satire, there are three essential questions to be answered:

1. What is satirized?
2. What methods, such as invective, burleque, and irony, help to accomplish the satire?
3. What is the dominant tone-grim, cheerful, derisive?

References:

Allen, Charles A. And Stephens, George D., eds. Satire: Theory and Practice. Belmont, California: Wadsworth Publishing Company, Inc., 1962.

Feinberg, Leonard. The Satirist: His Temperament, Motivation, and Influence. Ames, Iowa: Iowa State University Press, 1963.

Hall, Ernest Jackson. The Satirical Element in the American Novel. New York, New York: Haskell House, 1966.

Highet, Gilbert. The Anatomy of Satire. Princeton, New Jersey: Princeton University Press, 1962.

SUGGESTED PROJECTS

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1. Make a collection of satirical caricatures and/or cartoons. Give brief written explanations of the satire.

2. Draw some original cartoons or caricatures satirizing subjects with which class members will be familiar.

3. Make a collection of satirical articles such as Art Buchwald's newspaper editorials. Read one of your favorites to the class and lead a discussion on the satire involved.

4. Write a satirical fable with animals characterizing men.

5. Working in a small group, write and present to the class a parody of Animal Farm, satirizing a student revolt in your school.

6. Write a parody of a well known poem.

7. Write an original narrative satire on a subject with which the other class members are familiar.

8. Read at least one classic that is satirized in Richard Armour's The Classics Reclassified and Armour's satire. Write a short paper or give an oral report, discussing what is being satirized and the methods and tone employed.

9. Read at least one satirical novel. Either write a critical review or make an oral presentation to the class or to a small group of class members.

10. Working with a small group of students who have read the same novel, present to the class skits illustrating the satire.

11. Working with a small group, read The Importance of Being Earnest and present excerpts to the class. After presentation, hold a class discussion on the satire involved.

12. Read two novels that are not wholly satiric but include satiric elements satirizing the same subject or condition. In a short paper, discuss the satire and compare the writers' methods. A few examples of such novels and the subjects satirized follow: Hawthorne's The House of Seven Gables satirizes snobbishness and hypocrisy. Howels' The Rise of Silas Lapham satirizes snobbishness and hypocrisy. Twain's The Gilded Age and Pudd'nhead Wilson satirize snobbishness. The Gilded Age also satirizes corrupt political conditions. Wharton's The Age of Innocence satirizes snobbishness and the artificiality of fashionable society.

13. Mark Twain's A Connecticut Yankee in King Arthur's Court is a burlesque of such writings as Mallory's Morte d'Arthur and Tennyson's Idylls of the King. If you are familiar with these works or would like to read them, discuss in a short paper or an oral report why A Connecticut Yankee is considered a burlesque of the earlier works.

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14. Read Lowell's Biglow Papers and write a short essay explaining why this literary accomplishment is considered by critics to represent the highest moral level yet attained by satire.

15. Ben Jonson's Volpone is perhaps the best satirical drama in English literature. It is the direct opposite of the fable; the characters act like beasts. Read Volpone and Eugene Ionesco's recent play Rhinoceros and explain in a short essay how Rhinoceros is a direct descendant of Volpone.

16. Write a short research paper on the history of satire. If you choose this project, see your teacher for directions.

17. Make a study of one outstanding satirist. After having received directions from your teacher, either write a paper or share your information orally with the class.

18. Many satirists were bitterly disappointed in life and viewed the world as unjust. Do some research on the famous satirists to determine whether they had any personal reasons for writing in this vein. Share your findings with the class.

19. Monologue satire probably reached its height in the United States with Finley Peter Dunne's dialect monologues of "Mr. Dooley." Memorize one of these monologues and present it to the class.

You may do any suitable project not listed here. Discuss your proposed project with your teacher before beginning work on it. Balance your work so that you will do some written and some oral projects.

Buncombe County Public Schools

GLIMPSES OF AMERICAN LITERATURE

Course Code [redacted] 1300

I. Course description

This chronologically oriented course emphasizes the development of American literature. There is a brief study of each of the major American literary movements. Each student, according to his individual interests and abilities, pursues a study of the works of one major novelist.

II. Level: Required at Level III at Erwin
Elective at II, III, or IV at Roberson

III. Prerequisites:

IV. Objectives

A. Primary

1. To become aware of our rich literary heritage through the study of American literature from the historical perspective
2. To perceive traits that distinguish and categorize outstanding authors
3. To interpret traditional and modern poetry
4. To understand oneself and others by sharing the human experiences depicted in literature
5. To make an in-depth study of at least one of the works of a major American novelist

B. Performance

1. The student will demonstrate his awareness of the immensity and diversity of American literature today by satisfactory participation in class discussion.
2. The student will demonstrate his understanding of the major American literary movements by participating in class discussions and writing short essays on pertinent subjects assigned by the teacher.
3. After reading literary selections and participating in class discussions, the student will be able to identify in writing the major authors with the literary movements and to name outstanding characteristics of individual writers.
4. The student will write and/or discuss orally his interpretation of assigned poems.
5. By participation in improvisation, the student will show that he can identify with fictitious characters.
6. After reading from the works of one major novelist, the student will share his knowledge by making an individual report or participating in a group presentation with other students who have studied the same author.

V. Course outline

A. Introduce the course by using selections from the introductory unit of AMERICAN LITERATURE, giving students a glimpse of different sections of America today through various genres of literature.

B. After viewing the sound filmstrip "Colonial Period" and/or using the multimedia kit "Colonial American Literature," read and discuss briefly a few selections typical of the literature of the period.

C. After viewing the sound filmstrip "Revolutionary Period," read and discuss briefly a few selections typical of the period and study the essay "What Is Classicism?" pp. 175-177 to recognize that the literature of the Puritan and Revolutionary Periods is classical.

D. Use learning activity package for study of Romanticism and Transcendentalism; and after holding class discussion in connection with Lesson I-A, draw inductively from the students and list on the chalk board characteristics of Romanticism that they have discovered, supplementing with any they have failed to recognize.

E. View the filmstrip "Walt Whitman" and use selections from pp. 450-467 to study Whitman as innovator of free verse in America.

F. Assign each student to select one American novelist to study independently and be prepared to share information about the author and his major works with the class by the last week of the course.

G. Use learning activity package for study of Realism and local color.

H. After viewing the sound filmstrip "Modern Period" and the filmstrip "The Great Liberation," have students read the essay on pp. 567-569.

I. Give notes on Naturalism and discuss how Realism can develop into Naturalism.

J. Use selections from pp. 606-644 to study the contemporary short story.

K. To help students empathize with the characters, thus developing a better understanding of human nature, use improvisation (impromptu acting) with some of the stories.

L. Read the contemporary dramas, pp. 761-811, and view the film "Our Town and Our Universe."

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M. Use learning activity package for study of contemporary poetry.

N. Students share with the class information from their independent study of a novelist.

O. The course may be culminated with a test matching the authors with the literary movements.

VI. Resources

A. Basic text: AMERICAN LITERATURE

B. Supplementary books: To be selected by students and approved by teacher for independent study

C. Multimedia kits (from Buncombe County Audiovisual Center)

1. 177 "American Literature: Mark Twain"
2. 28 "Colonial American Literature"
3. 88 "Early American Fiction: Short Story, Novel and Drama"
4. 176 "American Literature: Carl Sandburg"

D. Films (from Buncombe County Audiovisual Center)

1. 516 "Washington Irving"
2. 786 "Mark Twain"
3. 609 "Robert Frost"
4. 460 "Our Town and Our Universe"
5. 443 "American Literature: Realists"
6. 442 "American Literature: Westward Movement"
7. 751 "Edgar Allan Poe: Background for His Works"
8. 808 "Carl Sandburg Discusses His Works"
9. 812 "John Greenleaf Whittier"

E. Sound filmstrips (in Erwin Media Center)

1. 810 "Colonial Period"
2. 810 "Revolutionary Period"
3. 810 "Romantic Period"
4. 810 "Transcendentalism"
5. 810 "Realism"
6. 810 "Modern Period"
7. 809.8 "Concord: A Nation's Conscience Part I: Emerson, Part II: Thoreau"
8. 809.3 "Development of the American Short Story"
9. 921 "That Strange Mr. Poe"
10. 921 "Melville"
11. 921 "Uncle Mark"
12. 921 "Hawthorne
13. 921 "Wolfe"
14. 921 "Hemingway"
15. 921 "Gatsby"
16. 921 "Fitzgerald"

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F. Filmstrips (in Erwin Media Center)

1.	823	"The Luck of Roaring Camp"
2.	F	"Red Badge of Courage"
3.	8373	"Evangeline"
4.	921	"Washington Irving"
5.	921	"James Fenimore Cooper"
6.	921	"Longfellow"
7.	921	"Edgar Allan Poe"
8.	921	"Oliver Wendell Holmes"
9.	921	"James Russell Lowell"
10.	921	"Ralph Waldo Emerson
11.	921	"John Greenleaf Whittier"
12.	921	"Walt Whitman"
13.	921	"Sidney Lanier"
14.	921	"Mark Twain"
15.	808.83	"The Great Liberation"

VII. Techniques and activities

A. Class discussions

B. Panel discussions

C. Use of audiovisual aids

D. Use of learning activity package (Available from Erwin English department)

E. Independent study

Notes to Teachers

Independent Study

The independent study is designed to give each student an opportunity to read according to his ability from the works of an author who interests him. Try to identify students with reading problems before the independent study is assigned and help them find materials they can read. Direct students to any audiovisual aids on their subjects. Encourage originality in presentation of reports, suggesting use of such devices as visual aids, original drawings or pictures collected for illustrations, short skits or dialog illustrating characterization or scenes from novels, and presentation of facts about the author in the form of an interview with the author. In giving the report, the student should identify the author with the literary movement of which he was a part.

Improvisation

Two examples of improvisation that may be used follow:

1. Ask two boys to volunteer for an improvisation based on "Old Man at the Bridge." Have them change characters and then express to the class any changes of attitude when their roles were reversed.

2. Ask a girl to volunteer for Tessie Hutchinson and a small group of students to act as stone throwers in an improvisation of the final scene of "The Lottery."

Learning Activity Package

Since only parts of the course are being taught by use of a learning package, the teacher must specify the number of days that students will work on each lesson. Some students should not be expected to complete all the reading listed. When feasible, students should be allowed to work in small groups if they desire.

Page numbers for short stories in the lessons were omitted purposely to provide experience for some students who still need practice in using a table of contents.

If use of a learning package is to be successful, the teacher must always be available for individual help while the students are working and must be aware that students work at different speeds and durations and, even in a homogeneous group, are never really homogeneous in abilities.

Prepared by Launa Ball, Dorothy Weaver, and Marie Clontz, Clyde A. Erwin High School

Buncombe County Public Schools

ETHNIC LITERATURE
Course Code [redacted] 1320

I. Course description

This elective course is designed to acquaint the student with America's minority groups and outstanding individuals in each group. Primary learning methods are extensive individual reading, individual creative activities, small group presentations, and class discussions. The major goals are greater understanding and acceptance of members of minority groups and the appreciation of skills demonstrated by writers of ethnic groups.

II. Level: Elective at II, III, or IV

III. Prerequisites:

IV. Objectives

A. Primary
1. To appreciate the contributions that various ethnic groups have made to America
2. To eliminate popular concepts of minority stereotypes
3. To become knowledgeable of the cultures of other ethnic groups
4. To develop objective attitudes toward minority groups

B. Performance
1. After viewing filmstrips and reading widely about various ethnic groups, the student will demonstrate by participation in class discussions and an individual written evaluation that he has gained an awareness of the contributions of these ethnic groups to life in America.
2. Having read from writers of ethnic groups, the student, through participation in oral and written activities throughout the course, will indicate his recognition of the literary contributions of these authors.
3. Through participation in a group presentation following extensive reading about one minority group, the student will show that he no longer views a person of that group as a stereotype.
4. After wide reading, the student will indicate through oral participation and written projects and evaluations that he has acquired a knowledge of the cultures of ethnic groups other than his own.
5. Through individual projects, participation in small group presentations, and a written evaluation of the course, the student will exhibit objective attitudes about human rights.

V. Course outline

A. Introduce the course with selections from VOICES textbooks.

B. Assign each student to produce during the course at least one object of originality or creativity related to human rights. (Examples: poem, song, short story, collage, sketches)

C. Distribute reading lists to students, assigning them to read as many books as possible, including at least one book about each ethnic group.

D. Have students use the media kit MINORITIES HAVE MADE AMERICA GREAT individually or in small groups as they are reading about the ethnic groups.

E. After students have had time to read about various ethnic groups, allow them to divide themselves into small groups for more intensive reading and research about one group of their choice.

F. Have students present the results of their study to the class, showing that they have developed a new understanding of that minority.

G. Assign the reading of A RAISIN IN THE SUN and WINE IN THE WILDERNESS and have class members, under the leadership of student directors, present excerpts from the plays.

H. Have the class study selections from MAJOR BLACK WRITERS and UNDERSTANDING PEOPLE, using with the study the media kits AFRO-AMERICAN HERITAGE and GHETTOS OF AMERICA.

I. Make short writing assignments pertinent to the selections being studied and the course objectives.

J. Culminate the course by having each student write an evaluation based on questions posed by the teacher. (Sample question: What new understandings have you developed concerning the problems of other people?)

VI. Resources

A. Basic texts
1. VOICES II
"How I Got into Show Business"
"Hyman Kaplan, Student of English"
"The Queen Who Earned Her Crown"
2. VOICES III
"Mr. Kaplan's White Banner"
"On the Sidewalk Bleeding"
"Beauty Is Truth"
"The Other Foot"
3. VOICES IV: "The Monster Inside Me"
4. UNDERSTANDING PEOPLE
5. MAJOR BLACK WRITERS

B. Supplementary books
1. Blacks

Baldwin.	GO TELL IT ON THE MOUNTAIN
Bernard.	JOURNEY TOWARD FREEDOM: THE STORY OF SOJOURNER TRUTH
Bonham.	DURANGO STREET
Chapman, ed.	BLACK VOICES
Dorson.	AMERICAN NEGRO FOLK TALES
DuBois.	HIS WAS THE VOICE

Durham and Jones.	THE ADVENTURES OF THE NEGRO COWBOYS
Felton.	JIM BECKWOURTH, NEGRO MOUNTAIN MAN
Griffin.	BLACK LIKE ME
Hansberry.	RAISIN IN THE SUN
Henry.	ONE MORE RIVER TO CROSS
Kata.	PATCH OF BLUE
Leckie.	THE BUFFALO SOLDIERS, A NARRATIVE OF THE NEGRO COWBOY IN THE WEST
Mather.	ONE SUMMER IN BETWEEN
Washington.	UP FROM SLAVERY

2. Chicanos

Azuela.	UNDERDOGS
Barrio.	THE PLUM PLUM PICKERS
Bonham.	VIVA CHICANO
Coles.	UPROOTED CHILDREN
Dunne.	DELANO
Farmworkers Press.	BASTA
Farmworkers Press.	HUELGA
Galaprza.	MERCHANTS OF LABOR
Heller.	MEXICAN AMERICAN YOUTH
Lewis.	DEATH IN THE SANCHEZ FAMILY
Lewis.	FIVE FAMILIES
Mathiessen.	SAL SI PUEDES
McWilliams.	NORTH FROM MEXICO
Paz.	LABYRINTH OF SOLITUDE
Rulfo.	Pedro Paramo
Salas.	TATOO THE WICKED CROSS
Simmen.	CHICANO
Steiner	LA RAZA: THE MEXICAN AMERICANS
Tebel and Ruiz.	SOUTH BY SOUTHWEST
Vasquez.	CHICANO
Young.	ACROSS THE TRACKS

3. Indians

Astrov.	AMERICAN INDIAN PROSE AND POETRY
Berger.	LITTLE BIG MAN
Borland.	WHEN THE LEGENDS DIE
Brandon.	AMERICAN HERITAGE BOOK OF THE INDIANS
Brandon.	THE MAGIC WORLD: AMERICAN INDIAN SONGS AND POEMS
Capps.	WHITE MAN'S ROAD
Collier	INDIANS OF THE AMERICAS
Cushman.	STAY AWAY, JOE
D. Chief Eagle.	WINTER COUNT
Deloria.	CUSTER DIED FOR YOUR SINS
Drucker.	INDIANS OF THE NORTHWEST COAST
Dyk.	SON OF OLD MAN HAT: A NAVAHO AUTOBIOGRAPHY
Eastman.	INDIAN BOYHOOD
Eastman.	SOUL OF AN INDIAN
Farb.	MAN'S RISE TO CIVILIZATION
Fast.	LAST FRONTIER
Feldman.	STORY TELLING STONE

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Geronimo.	GERONIMO: HIS OWN STORY
Grinnell.	BLACKFOOT LODGE TALES: THE STORY OF A PRAIRIE PEOPLE
Grinnell.	BY CHEYENNE CAMPFIRES
Grinnell.	PAWNEE HERO STORIES AND FOLK TALES
Jackson.	RAMONA
Josephy.	THE INDIAN HERITAGE OF AMERICA
Kopit.	INDIANS (drama)
Kroeber.	ISHI IN TWO WORLDS
La Farge.	LAUGHING BOY
Linderman.	PLENTY-COUPS: CHIEF OF THE CROWS
Lowie.	INDIANS OF THE PLAINS
Marquis.	WOODEN LEG: A WARRIOR WHO FOUGHT CUSTER
Marriot-Rachlin.	AMERICAN EPIC
McNickle.	RUNNER IN THE SUN: A STORY OF INDIAN MAIZE
Momaday.	HOUSE MADE OF DAWN(for mature readers)
Momaday.	THE WAY TO RAINY MOUNTAIN
Nabokov.	TWO LEGGINGS: THE MAKING OF A CROW WARRIOR
Norbeck.	BOOK OF INDIAN LIFE CRAFTS
Nowell.	SMOKE FROM THEIR FIRES: THE LIFE OF A KWAKIUTL CHIEF
Qoyawayma.	NO TURNING BACK
Radin.	AUTOBIOGRAPHY OF A WINNEBAGO INDIAN
Richter.	THE LIGHT IN THE FOREST
Schultz.	MY LIFE AS AN INDIAN
Shaw.	PIMA INDIAN LEGENDS
Steiner.	THE NEW INDIANS
Sweezy.	THE ARAPAHOE WAY: A MEMOIR OF AN INDIAN BOYHOOD
Talayesva.	SUN CHIEF: THE AUTOBIOGRAPHY OF A HOPI INDIAN
Thompson.	TALES OF THE NORTH AMERICAN INDIANS
Tomkins.	INDIAN SIGN LANGUAGE
Vanevery.	DISINHERITED
Vogel.	THE INDIAN IN HISTORY
Waters.	MASKED GODS
Waters.	THE MAN WHO KILLED THE DEER
Webb.	A PIMA REMEMBERS
Weltfish.	LOST UNIVERSE: WAY OF LIFE OF THE PAWNEE
Whitewolf.	THE LIFE OF A KIOWA APACHE INDIAN
Wilson.	APOLOGIES TO THE IROQUOIS
Wissler.	INDIANS OF THE UNITED STATES

4. Jews

Bellow.	THE ADVENTURES OF AUGIE MARCH
Bellow.	GREAT JEWISH SHORT STORIES
Cohen.	PORTRAIT OF DEBORAH
Frank.	DIARY OF ANNE FRANK
Hersey.	THE WALL
Howe, ed.	A TREASURY OF YIDDISH STORIES
Potok.	THE CHOSEN

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5. Other Minority Groups

Brooks.	THE OUTNUMBERED
Colman.	THE GIRL FROM PUERTO RICO
Edell.	A PRESENT FROM ROSITA (PUERTO RICAN)
Hersey.	A BELL FOR ADANO (ITALIAN)
Huthmacher.	A NATION OF NEWCOMERS
Oakes.	WILLY WONG: AMERICAN (CHINESE)
O'Connor.	THE LAST HURRAH (IRISH)
Saroyan.	MY NAME IS ARAM (ARMENIAN)
Speevack.	THE SPIDER PLANT (PUERTO RICAN)
Turner.	WE, TOO, BELONG: AN ANTHOLOGY ABOUT MINORITIES IN AMERICA

C. Multimedia kits (Erwin Media Center)

1.	301.451	AFRO-AMERICAN HERITAGE
2.	323.3	GHETTOS OF AMERICA
3.	572.8	MINORITIES HAVE MADE AMERICA GREAT

VII. Techniques and activities

1. Extensive individual reading
2. Class discussions
3. Individual and small group presentations to the class
4. Use of audiovisual aids
5. Production of creative objects related to human rights

Prepared by Marie Clontz, Clyde A Erwin High School

Buncombe County Public Schools

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THE BIBLE AS LITERATURE
Course Code [redacted] 1330

I. Course description

In this course the Bible will be studied from the point of view of literature rather than religion. The course will include some background information on the history of the Bible, the use of study aids for understanding the Bible, and a study of Biblical allusions used in literature. Major emphasis will be placed upon a study of literary forms in the Bible.

II. Level: Elective at II, III or IV

III. Prerequisites: None

IV. Objectives

A. Primary

1. To become familiar with various translations
2. To acquire some knowledge of the history of the Bible
3. To know the organization of the Bible
4. To become familiar with study aids
5. To recognize allusions to the Bible in other literature
6. To recognize the major types of literature of which the Bible is comprised
7. To recognize such literary devices as parallelism, imagery, and symbolism.

B. Performance

1. After examining as many translations of the Bible as are available, the student will familiarize himself with different translations by using them for various activities during the course.
2. After viewing a set of filmstrips, "How Our Bible Came to Us," the student will demonstrate some understanding of the history of the Bible by participation in class discussion.
3. The student will be able to list in order the books of the Bible with a minimum of 80% accuracy.
4. The student will demonstrate his ability to use marginal references by running references for a few assigned verses.
5. After participation in an examination of such study aids as Bible dictionaries, commentaries, and maps, the student will demonstrate his ability to use these aids throughout the course.
6. After working in an individual learning activity package, the student will prove his acquisition of knowledge about Bible characters, places, and events frequently alluded to in literature by achieving a minimum score of 70% on a post test.

7. Through participation in class discussions and dramatizations and by achieving a minimum score of 70% on an objective test, the student will demonstrate his knowledge of the epic form and of the content of some of the epic stories.
8. The student will identify four kinds of parallelism found in Hebrew poetry with a minimum of 80% accuracy.
9. The student will list examples of imagery and figurative language in Biblical poetry.
10. After participating in a dramatic presentation of the book of Job, the student when tested on literary types will identify Job as a book in the Bible that illustrates drama.
11. After having read examples of Biblical rhetoric, the student on a matching test will identify with a minimum of 80% accuracy five types of rhetoric.
12. After class discussion concerning symbolism, the student will explain in writing the symbolism of a given passage.

V. Course outline

A. Introduce the Bible and aids for understnading it.

1. Distribute to students individual copies of a chart showing the translations of the Bible and examine as many translations as teacher and students can collect.
2. Illustrate the need for modern translations by reading from the King James version and a modern translation the following verses that contain words with meanings that have changed:

   a. Genesis 2: 18 - 20
   b. Exodus 16: 15
   c. Romans 1: 13
   d. Matthew 19: 14
   e. I Thessalonians 4: 15
   f. Philippians 1: 27
   g. Romans 11: 2

3. View set of filmstrips: "How Our Bible Came to Us."
4. Give easy formula for remembering the number of books in the Bible:

   $3 \smile 9 = 39$ - O.T.
   $3 \times 9 = \underline{27}$ - N.T.
   66

5. Assign students to learn the books of the Bible in order, testing after sufficient time with a short objective test.
   (N. B. Assignment may vary according to Bible used.)

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6. Examine the students' Bibles to discover the study helps the Bible itself contains, such as diacritical markings and marginal references.
7. Examine Bible commentaries that are available and illustrate how they provide help in understanding the meaning of a passage by using Malachi 4: 5.
8. Examine Bible dictionaries available, illustrating with a word such as hospitality how a Bible dictionary explains the use of a word in Biblical context.
9. Discuss briefly the fact that to interpret the Bible one must understand the customs, circumstances, and thought forms of the time, illustrating with the custom of saluting a person in Jesus' day, referred to in Luke 10: 4.
10. Illustrate the use of Bible maps by tracing the journeys of Abraham and the exodus of the Israelites from Egypt.
11. Invite a local minister to show slides of his visit to the Holy Land.

B. Begin work in individual learning activity package to be used intermittently throughout the course, primarily to become familiar with Biblical characters and events frequently alluded to in other literature.

C. Begin study of literary types with the epic.

1. After explaining the epic as a literary form, select from the following short epic stories to study as a class:

"The Beginning"...Gen. 1: 1-31; 2: 1 - 25
"Temptation of Adam and Eve"...Gen 3:1 - 24
"The First Murder" ... Gen 4: 1 - 16
"The Flood ... Gen 6: 1 - 22; 7: 1 - 24; 8: 1 - 22; 9: 8 - 17
"The Tower of Babel"...Gen. 11: 1 - 9
"Gideon's Three Hundred"... Judges 7: 2 - 23
"The Battle of Jerico"...Joshua 5: 13 - 15; 6: 1 - 27
"Joshua Halts the Sun"... Joshua 10: 6 - 14

   a. Use James Weldon Johnson's poem "The Creation" and selections from Milton's Paradise Lost to illustrate how writers have used the theme of creation in literature.
   b. Hold teacher - led discussion on the remaining stories.

2. Divide the class into groups, assigning a Bible character and references to each group, who, after reading the references individually, will plan together a dramatization in which they will enact the important events in the life of the character.

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a. Abraham:	"His Call"	Gen. 12: 1 - 9
	"His Lie to Pharoah"	Gen. 12: 10 - 20
	"The Parting with Lot"	Gen. 13: 1 - 18
	"God's Covenant with Abraham"	Gen. 17: 1 - 8, 15 - 19
	"The Destruction of Sodom"	Gen. 18:20 - 33; 19:1 - 29
b. Isaac:	"His Birth"	Gen. 21: 1 - 4
	"Abraham's offer of His Son"	Gen. 22: 1 - 18
	"Wooing of Rebekah"	Gen. 24: 1 - 67
c. Jacob:	"Birth of Esau and Jacob"	Gen. 25: 19 - 26
	"Sale of Essau's Birthright to Jacob"	Gen. 25: 27 - 34
	"The Stolen Blessing"	Gen. 27: 1 - 46
	"The Promise to Jacob"	Gen. 28: 10 - 22
	"Courtship of Rachel"	Gen. 29: 1 - 30
	"Wrestling the Angel"	Gen. 32: 22 - 32
	"Meeting of Jacob and Esau"	Gen. 33: 1 - 11
d. Samuel:	"Given to Eli at Birth"	I Samuel 1: 19 - 28
	"Ministering in the Tabernacle"	I Samuel 2: 18 - 26
	"Gods Call"	I Samuel 3: 1 - 21; 4: 1
	"Israel's Demands for a King"	I Samuel 8: 1 - 10
e. Saul:	"Selection as King"	I Samuel 9: 1 - 2; 15 - 27; 10: 1 - 9
	"His Military Prowess"	I Samuel 11: 1 - 6, 11 - 15
	"Breach with Samuel"	I Samuel 13: 5 - 15
	"His Final Rejection	I Samuel 15: 7 - 31

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f. David:	"Selected as King"	I Samuel	16: 1 - 23
	"David and Goliath"	I Samuel	17: 1 - 54
	"Saul's Attempt to Kill David"	I Samuel	19: 1 - 10
	"Death of Saul"	I Samuel	31: 1 - 5
	"The Great Sin"	II Samuel	11: 1 - 27
			12: 1 - 15
g. Absalom:	"David and Absalom Reunited"	II Samuel	14: 28 - 33
	"Absalom's Rebellion"	II Samuel	15: 7 - 18
			16: 15 - 22
	"David and Absalom in Battle"	II Samuel	18: 1 - 17
			24 - 33
h. Solomon:	"His Birth"	II Samuel	12: 24 - 25
	"David's Charge to Solomon"	I Kings	2: 1 - 12
	"Solomon's Request for Wisdom"	I Kings	3: 5 - 15
	"His Wisdom Displayed"	I Kings	3: 16 - 28
	"Completion of the Temple"	I Kings	8: 1 - 27
	"God's Covenant with Solomon"	I Kings	9: 1 - 9
i. Elijah	"Beginnings of His Ministry"	I Kings	17: 1 - 24
	"Elijah Versus Baal"	I Kings	18: 17 - 41
	"The Anger and Death of Jezebel"	I Kings	19: 1 - 8
		II Kings	9: 29 - 37
j. Elisha:	"Elijah's Translation"	II Kings	2: 1 - 12
	"Causing the Waters to Divide"	II Kings	2: 14 - 15
	"The Healing of Naaman The Leper"	II Kings	5: 1 - 19
	"The Swimming Axe Head"	II Kings	6: 1 - 7
k. Joseph:	"Beloved of His Father"	Gen.	37: 1 - 4
	"His Dream"	Gen.	37: 5 - 11
	"Sold into Slavery"	Gen.	37: 12 - 36
	"His Test"	Gen.	39: 1 - 20
	"In Prison"	Gen.	39: 21 - 23
			40: 1 - 23
	"Pharoah's Dreams"	Gen.	41: 1 - 57

	"Father's Death and Burial"	Gen. 48: 21 - 22; 49: 1, 33; 50: 8, 15 - 22
l. Moses:	"His Birth"	Ex. 1 : 6 - 22; 2: 1 - 2
	"Brought to Pharoah's Palace"	Ex. 2: 3 - 10
	"Alignment with Israel"	Ex. 2: 11 - 25
	"The Burning Bush Experience"	Ex. 3: 1 - 15
	"His Objections to God's Call"	Ex. 4: 1 - 17
	"His Return to Help the Israelites"	Ex. 4: 29 - 31; 5: 1 - 9
	"His Visit to Pharaoh"	Ex. 7: 10 - 13
	"The First Judgement of God Upon Egypt"	Ex. 7: 14 - 22
	"The Last Judgement -- The Passover"	Ex. 12: 1 - 13, 29 - 32
	"The Wilderness Expedition"	Ex. 13: 17 - 22; 14: 8 - 31
	"Sinai Experience"	Ex. 19: 20; 20: 1 - 20
	"Disobedience"	Num. 20: 7 - 13; 27: 12 - 19
	"Forbidden to Enter the Promised Land"	Deut. 3: 18 - 28
	"Completion of the Tabernacle"	Ex. 40: 1 - 38
	"Death"	Deut. 34: 1 - 12

m. Ruth: Read the entire book of Ruth.

3. Use learning activity package to study events in the life of Jesus and of the apostles.

D. Enlist students to read J.B. outside of class and be prepared to present selections from the drama after studying the book of Job.

E. Base the study of lyric poetry on ability to identify lyrics and the enjoyment of their musical quality.

1. After explaining parrallelism as the outstanding characteristic of Hebrew poetry, point out examples of types of parallelism in the Psalms and have students list examples in notebooks of synonymous, antithetic, synthetic, and climatic parallelism.
2. As a quiz, give some examples of the four types of parallelism.
3. After pointing out examples of imagery and figurative language from the Psalms, have students list other examples in their notebooks as they study Biblical poetry.
4. Read to the class from other literature examples of various types of lyric poetry.
5. Have class read orally the following examples of types of lyrics.

a. Song:

Psalms	93:	1 - 5
Psalms	40:	1 - 5
Psalms	91	
Isaiah	55:	1 - 13
Isaiah	9:	2 - 7

b. Ode:

Psalms	30	
Exodus	15:	1 - 21

c. Elegy:

Psalms	137:	1 - 4
II Samuel	1:	19 - 27

d. Meditation Poetry

Psalms	1	
Psalms	19	
Psalms	23	
Psalms	119:	9 - 16
Ecclesiastes	3:	1 - 8

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e. Ritual Lyrics: Psalms 24
Psalms 67

6. Do choral readings of
Psalms 30
Exodus 15: 1 - 21
Psalms 24
Psalms 67
7. Call attention to the arrangement of the Song of Solomon in modern translations and explain it as the literary form, lyric idyl.
8. Encourage students to compose an original lyric, using the Hebrew style.
9. Culminate the unit with a minister of music or other qualified personnel speaking to the class about music from the Bible.

F. Teach the book of Job as the Biblical writing that illustrates drama.

1. Give the students background information about the book.
2. Have students dramatize selections from Job from text organized by the teacher.
3. Discuss the theme of the book and reasons for its being considered a literary masterpiece.
4. Have students previously enlisted to present selections from J. B.

G. Read and discuss in class as examples of rhetoric:

1. Epistle: I Corinthians 13
2. Oratory: Amos 6 and 7
3. Fable: Judges 9: 7 - 15
4. Allegory: John 15: 1 - 8, John 10: 1 - 21
5. Parable: Matthew 13: 24 - 30, 36 - 43

H. Discuss briefly the book of Proverbs as wisdom literature and have each student share with the class one of his favorite proverbs from the book.

I. Explain the form of the Biblical essay and read and discuss in class as examples:

1. James 2: 1 - 13
2. I John 1: 5 - 10, 2: 1 - 2
3. I John 4: 7 - 21

J. Make a brief study of symbolism so that students will be able to recognize it in future Bible reading.

1. Read the symbol of the potter's vessel in Jeremiah 18: 1 - 10 to illustrate prophetic symbolism.

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2. Using the following references, discuss the symbolism of fire in God's revelation of Himself to the Hebrews:

   a. Exodus 3:2
   b. Exodus 13:21
   c. Exodus 19:18
   d. Exodus 24:17
   e. Genesis 15: 7 - 21

K. Culminate the course with a test on the major emphases, although evaluation should be based primarily on participation and effort throughout the course.

VI. Resources

A. Basic text: Various translations of the Bible

B. Supplementary books

1. Ackerman. On Teaching the Bible as Literature
2. Allen and Others. The Bible Reader
3. Capps. The Bible as Literature
4. Fulghum. A Dictionary of Biblical Allusions in English Literature
5. Hester. The Book of Books
6. Malphurs. Bible Key Word Quizzes
7. Commentaries
8. Dictionaries

C. Charts and maps

D. Filmstrips: "How Our Bible Came to Us" (Erwin Media Center)

VII. Techniques and activities

A. Class discussions and readings

B. Dramatizations

C. Choral readings

D. Individual learning activities

E. Small group work

F. Use of filmstrips

G. Use of resource persons

Prepared by Marie Clontz, Clyde A. Erwin High School

Buncombe County Board of Education

Myths and Legends
Course Code 1340

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I. Course description

Mythology, the study of myths and legends, is a course designed to enlighten the student on the subject of literary heritage. The course will include Greek and Roman mythology and the legends and folklore of other countries as well as those of the United States.

II. Level: Elective at II, III, IV

III. Prerequisites: None

IV. Objectives

A. Primary

1. To understand the meaning and the development of mythology

2. To acquire a general knowledge of the Greek, Roman, Norse and Indian gods and goddesses

3. To become familiar with myths and folk tales from Eastern Europe, the Near and Far East, Africa and America

4. To develop creativity through the opportunities provided by a variety of stimulating projects

5. To become familiar with the ways mythology has influenced our culture and current speech today

B. Performance

1. After research in several sources, the student will demonstrate some understanding of the meaning and development of mythology by participation in class discussion.

2. Through study sheets, tests, class discussion and other activities, the student will demonstrate that he has knowledge of the Roman and Greek gods and goddesses with 70% accuracy.

3. Working at his own speed on the questions and discussion items at the end of each story and/or unit tests, the student will demonstrate his knowledge of myths and folk tales from Europe, Africa, Near and Far East and America with 80% accuracy.

4. Given dictionairies and other reference materials on word origin, the student will be able to give the origin of selected words relating to mythology.

5. The student will write an original myth, a fairy tale, and a ghost story in acceptable English.

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6. Having studied the concept of allusions and having delved into myths and legends through reading, viewing, and listening, the student will attempt the interpretation of such mythological allusions as "Stygian darkness", an "Achilles heel", a "Herculean task", and a "Mercurial temper".

7. The students will participate in a skit of "Pyramus and Thisbe" and/or dramatization about the gods and goddesses.

8. Given a list from which to choose, the student will work on a project such as advertisements, musical compositions, vocabulary study, original party game, etc. incorporating some aspect of mythology applicable to today's world.

V. Course outline

A. Introduce the study of mythology through the use of:

1. The records entitled THE BEGINNINGS; students will have guide sheets.

2. Filmstrips entitled OF GODS AND GODDESSES and MYTHOLOGY NOW.

3. A class discussion concerning the development of myths through contempory times, after the student has done readings in this area.

4. Dividing the class into groups; have each group choose either the BIBLE, Indian, Greek, Roman or Norse version of creation, research and present in an agreed-upon form to the class.

5. Discuss long-range project assignments. Suggested ideas are listed below.

a. Do a series of pictures related to the myths.

b. Write a Roman newspaper.

c. Make a collage from advertisements based on mythology.

d. Construct a replica of a Roman building.

e. Prepare a written report on the Parthenon.

f. Read and make an oral report on a book by Mary Renault, e.g. THE BULL FROM THE SEA, THE LAST OF THE WINE, or THE MASK OF APOLLO.

g. Construct a game based on mythology questions, such as Password, Concentration, Jeopardy, or the Who, What, or Where game.

h. Make a report on and prepare some Roman food.

i. Draw a map tracing Ulysses' travels from Troy to Ithaca.

j. Create a new Greek hero and write some adventures for him.

k. Write several folk ballads and perform before the class.

l. Collect local folklore from elderly individuals in the community. Present to class by means of tape recorder.

m. Make a mural of the creation or any other story in mythology or folklore.

n. Prepare, in costume, a presentation before the class whereby the student becomes the mythological individual, describing his realm.

o. Compare and contrast at least three individuals from folklore or legend (e.g. Davy Crockett, Jesse James, Johnny Appleseed) with the historical figure. This presentation will be done in a manner agreed-upon by student and teacher.

p. Make a film or slides re-creating a myth, legend or folktale, either of which is to be accompanied by a script.

q. Compare and contrast King Arthur's knights with the most highly thought of law enforcement officers of today (e.g. FBI, or Highway Patrolmen).

B. Begin work in MYTHS AND FOLK TALES AROUND THE WORLD WITH STUDENTS WORKING at own speed, (first two units) with students using the following pattern:

1. Read story.

2. Do follow-up exercises to be graded daily by teacher and put on a chart. (minimum of 80% accuracy)

3. Take teacher test at end of each unit. (minimum of 80% accuracy)

4. When student finishes Units I and II, he may work on a play, skit, game or other approved project until all have finished.

5. Have students write a fairy tale or a ghost story in correct English form.

C. At the teacher's discretion, have students list major gods and goddesses, using both Greek and Roman names. (page XIV in GODS AND GODDESSES IN ART AND LEGEND)

D. Lecture on well-known myths during the period when students are reading text, GODS AND GODDESSES IN ART AND LEGEND.

1. The creation - Twelve original gods, pgs. 1-16.

2. War between Cronus and Zeus; The loves of Zeus, pgs. 17-26.

a. Callisto

b. Io

c. Europa

3. Venus - her story, pgs. 27-37.

4. Cupid and Psyche, pgs. 59-67.

E. Show movies ODYSSEUS: STRUCTURE OF THE EPIC, ODYSSEUS: PART II, and THE RETURN OF ODYSSEUS as the students study these selections in the text.

F. Have students write an original myth.

G. Make use of study sheets on myths not discussed in class; these study guides will require library work leading to class discussion.

H. Having made long-range assignments (A-5), talk occasionally with students to reinforce progressive activity and nudge those who are procrastinating.

I. Give the students four or five poems containing mythological allusions; the students will research and explain the allusions.

J. Have students complete a week's unit on American Folklore by choosing one of the following topics and carrying out intensive study of its folklore.

1. Colonial New England
2. Slavery in the old South
3. Early Indians (in the East)
4. The Great Northwest
5. Gold Rush
6. River Life
7. Civil War
8. Great Depression
9. Mountains of North Carolina

VI. Resources

A. Books

1. Asimov, L., WORDS FROM THE MYTHS
2. Bulfinch L., MYTHOLOGY
3. Jayley, THE CLASSICAL MYTHS IN ENGLISH LITERATURE AND ART
4. Cox M., THE MAGIC AND THE SWORD
5. Green, R., HEROES OF GREECE AND TROY
   TALES OF THE MUSES TOLD
6. Hamilton, E., MYTHOLOGY
7. Haydon, E., BIOGRAPHY OF THE GODS
8. Hawthorne, N., A WONDER-BOOK
   TANGLEWOOD TALES
9. Irving, W., THE LEGEND OF SLEEPY HOLLOW
   LEGENDS, Junior Classics

10. Leach, M., AMERICAN FOLKLORE

11. Morgan, F., GHOST TALES OF THE UWHARRIES

12. Marcatante; Potter, AMERICAN FOLKLORE AND LEGENDS

13. Potter; Robinson, MYTHS AND FOLKTALES AROUND THE WORLD

14. Sewell, H., A BOOK OF MYTHS

B. Films (available from Media Center)

1. 810 MYTHOLOGY OF GREECE

2. 682 ODYSSEY: STRUCTURE OF THE EPIC

3. 880 THE RETURN OF ODYSSEUS

C. Filmstrips and tapes

1. JACK TALES (2 cassette tapes)

2. SPLENDOR FROM OLYMPUS: ABOUT GREEK MYTHOLOGY

D. Techniques and activities

1. Class discussions and readings

2. Oral presentations

3. Use of films, filmstrips, records and tapes

4. Individual learning activities and small group work

5. Kits, games, short plays

6. Field trips (e.g. UNTO THESE HILLS)

Prepared by Courtney Stierwalt, Charles D. Owen High School
Page Varnarsky, Clyde A. Erwin High School
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Buncombe County Public Schools

DREAMS OF MAN
Course Code 1360

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I. Course description

DREAMS OF MAN will involve a study of various types of literature by writers who have probed for positive answers to common human problems. Knowing what other men have seen, felt, and thought will help the student test his own ideals and will suggest ones that he might never have considered. These writings point to the human need for finding meaningful directions in life. The dreams of youth will become tomorrow's values.

II. Level: Elective at II, III, or IV at Erwin

II. Prerequisites: English I

IV. Objectives

A. Primary

1. To achieve an awareness of the importance of dreams for man

2. To understand the American Dream including the dreams of those American from varying socio-economic levels

3. To differentiate between dreams that lead to failure as well as success through the study of various people

4. To recognize that a dream is a search for values

B. Performance

1. The student will identify his own dreams through the study of other dreams.

2. The student will write an essay defining his concepts of dreams achieved by other people.

3. The student will compare his personal dreams with the broader ideas of the American Dream so that he can more easily confront the realities of the world.

4. The student will compare different people of varying socio-economic levels, thus recognizing the impact of culture or the lack thereof on an individual's achievements.

5. The student will recognize that people perform in direct relationship to the amount of respect or lack of respect which they are given in a particular situation

6. The student will solve problems encountered in the real world by recognizing the effects of automation and mass production on individual thought and creativity.

7. The student will compare choices made to achieve a dream with consequences derived from that choice, thus analyzing the validity of the decision.

V. Course outline

A. The student will participate in a class discussion which will familiarize him with the definition of dreams of man.

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B. In small group endeavors, the students will cooperatively write a theme defining their ideas of what the term "dreams of man" means citing specific examples.

C. In an essay each student will state his personal dreams.

D. To better familiarize the students with dreams of man, the student will read a unit which introduces the theme.

E. The student will view a film which defines the "American Dream," and through class discussion, the student will relate this to his own dreams.

F. On an individual basis the student will choose from a selection of writings depicting people of varying socio-economic levels who have had dreams formulated by their respective conditions.

G. Working in small groups the students will read a play concerning dreams that depict failure or success and present the play to the class using a readers' theatre and a narrator.

H. On an individual basis the student will read a novel related to the general theme of dreams of man and demonstrate his understanding of that novel through a written essay test

I. Through reading a biography or an autobiography, the student will study the life of a person who had a dream which either failed or succeeded.

J. Through viewing a film, reading a short essay, and hearing a modern ballad, the student will note that man in our present society is limiting his dreams through automation and is leaving little room for individual thought and creativity.

K. As the concluding unit the student will read selected short stories and discuss the validity of the decision and consequence resulting from the choice made.

L. As a final exercise the student will restate his personal dreams and in doing so will discover that they may have changed through the study of the Dreams of Man.

Resources

A. Supplementary texts

1. ENCOUNTERS: THEMES IN LITERATURE
2. WESTERN LITERATURE
3. AMERICAN LITERATURE: THEMES AND WRITERS

B. Novels

1. THE GREAT GATSBY
2. SISTER CARRIE
3. I NEVER PROMISED YOU A ROSE GARDEN
4. 2001: A SPACE ODYSSEY
5. TO KILL A MOCKINGBIRD

6. BRAVE NEW WORLD

7. ANIMAL FARM

8. GRAPES OF WRATH

9. LITTLE BIG MAN

10. A SEPARATE PEACE

11. RED BADGE OF COURAGE

12. UP THE DOWN STAIRCASE

13. THE GOOD EARTH

14. AN AMERICAN TRAGEDY

15. UP FROM SLAVERY

16. THE POWER AND THE GLORY

17. KAREN

18. THE CATCHER IN THE RYE

19. LILIES OF THE FIELD

20. THE OLD MAN AND THE SEA

21. THE SUN ALSO RISES

22. LORD OF THE FLIES

23. 1984

24. THE BRIDGE OVER THE RIVER KWAI

25. CHRISTY

26. THE RED PONY

27. THE UGLY AMERICAN

28. TRAVELS WITH CHARLEY

29. A SINGLE PEBBLE

30. GOOD MORNING MISS DOVE

31. THE CROSS AND THE SWITCHBLADE

32. KIDNAPPED

33. SEAGULL

34. Biographies and autobiographies

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C. Plays

1. WAITING FOR GODOT
2. RAISIN IN THE SUN
3. DEATH OF A SALESMAN
4. THE SKIN OF OUR TEETH
5. ALL MY SONS
6. THE GLASS MENAGERIE
7. GOLDEN BOY
8. THE AMERICAN DREAM
9. HIGH TOR
10. THE HAIRY APE

D. Essays, poems, short stories

1. "We, Too, Belong"
2. "Black Voices"
3. "American Negro Poetry"
4. "Voices of Man: I Have a Dream"
5. "Native Voices: A Collection of Modern Essays"

E. Films

1. GLASS
2. 16 IN WEBSTER GROVE

F. Records

1. J. F. KENNEDY
2. GEORGE PATTON
3. MARTIN LUTHER KING, JR.
4. PETE SEEGER (LITTLE BOXES, WHAT DID YOU LEARN IN SCHOOL TODAY?)

VII. Techniques and activities

A. Class discussions

B. Small group discussions

C. Small group projects

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D. Individual projects

E. Use of records and films

F. Oral presentations

Prepared by Ann N. Gray and Burnette Brown, Clyde A. Erwin High School

Buncombe County Public Schools

STRUGGLE FOR JUSTICE
Course Code [redacted] 1370

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Course description

This thematic course is based on man's struggles to obtain justice. To achieve more variety in the learning situations provided, to increase student involvement in planning, and to help the student to realize that he must assume the primary responsibility for his learning, the teacher guides the students as each one sets his individual goals and plans his study. One short novel is studied by the class as a whole for the benefit of those students who will choose to do in-depth individual study. The student evaluates his own work and helps to evaluate the oral presentations of his classmates.

Level: Elective at II, III, or IV

Prerequisites:

Objectives

A. Primary

1. To deepen one's comprehension of fiction
2. To develop the ability to design one's own program of study
3. To develop initiative and self-discipline
4. To improve writing and speaking skills
5. To gain a greater understanding of how various people have struggled to procure justice
6. To learn to evaluate objectively one's own achievements

B. Performance

1. Having studied a novel along with other class members with study questions supplied by the teacher, the student will demonstrate his in-depth understanding of the novel by achieving a satisfactory score on an essay test.

2. After having participated in a teacher-led discussion concerning the purposes of the course, the student will submit in writing for the teacher's approval his plans for individual study and class presentation.

3. After securing teacher approval of his plans, the student will pursue his studies independently, asking for help and suggestions from the teacher when necessary.

4. The student will submit all written assignments in acceptable form and will revise as necessary.

5. The student will participate satisfactorily in at least one oral presentation, either individually or in a group.

6. After having read extensively concerning the struggle for justice, the student will demonstrate through his written and oral activities that he has acquired a greater understanding of the struggles people have undergone.

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7. The student will submit a written evaluation of his work, explaining how he met or failed to meet his original goals.

Course outline

A. Discuss with the students the nature and the purposes of the course, acquainting them with the file of book titles from which to select books for individual reading.

B. Allow about three weeks for extensive reading in preparation for making plans for individual study.

C. Have the entire class study in depth a short novel relating to the theme for the course. (Billy Budd is an excellent choice.)

D. Have students plan their individual studies while class time is being spent on the in-depth novel study.

E. Have students submit for the teacher's approval and suggestions their plans for individual study and methods of sharing their work with the class.

F. Supply students with necessary sample outlines or teacher-prepared directions for written work that they have chosen to do.

G. Allow additional class time for individual reading and preparation of projects.

H. As students become prepared, schedule one or two days each week for oral presentations.

I. Provide for informal small-group discussions relative to subject matter of the course.

J. Accept written assignments as students complete them.

K. Have class members help to evaluate their own work and that of the other students.

Resources

A. A file of book titles available in the school library (List available to interested teachers upon request)

B. Any magazines or other materials students find that are relevant

Techniques and activities

A. Group study of a novel

B. Extensive individual reading

C. Individual projects, including both oral and written presentations

pared by Marie Clontz, Clyde A. Erwin High School

BOOK LIST FOR STRUGGLE FOR JUSTICE

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Struggle of Blacks

Anderson	MY LORD, WHAT A MORNING	Struggle of blackwoman to become a concert singer
Bassett	ANTI-SLAVERY LEADERS OF NORTH CAROLINA	Struggle against slavery
Bernard	JOURNEY TOWARD THE STORY OF SOJOUNER TRUTH	Black champion of abolitionist and women's rights movements
Billingsley	BLACK FAMILIES IN WHITE AMERICA	Study of black families in confrontation with values of American society
Blanton	HOLD FAST TO YOUR DREAMS	Struggles of a black girl who wants to be a ballet dancer
Bleiweiss	MARCHING TO FREEDON: THE LIFE OF MARTIN LUTHER KING, JR.	Biography
Bontemps	STORY OF THE NEGRO	Causes of present position of the Negro
Bracy	BLACK NATIONALISM IN AMERICA	Traces black nationalist movement in American history
Braithwaite	TO SIR, WITH LOVE	Experiences of black teacher and his attempts to overcome hostility of students
Carruth	SHE WANTED TO READ: THE STORY OF MARY BETHUNE	Struggles of a black girl to get an education
Carson	SILENT VOICES	Explores status of southern Negro women today
Clark	AMERICAN NEGRO SHORT STORIES	Struggles of blacks to gain equality
Clayton	MARTIN LUTHER KING: THE PEACEFUL WARRIOR	Biography
Colman	CLASSMATES BY REQUEST	Relationship between a black and a white girl in struggle to integrate a high school
Drotning & Smith	UP FROM THE GHETTO	Struggles of poor blacks

Drury	A SHADE OF DIFFERENCE	Delegate to U.N. becomes involved in Civil rights controversy (a novel)
Fall	CANALBOAT TO FREEDOM	Struggle against slavery
Filler	THE CRUSADE AGAINST SLAVERY	Struggle against slavery
Fuller	STAR POINTED NORTH	Fictionized biography of Fredrick Douglass, black abolitionist
Gault	BACKFIELD CHALLENGE	Negro and Puerto Rican encounter problems in white high school
Gibson	FROM GHETTO TO GLORY	Black, fatherless boy becomes baseball star
Griffin	BLACK LIKE ME	Experiences of white man disguised as Negro
Harris	THE LONG FREEDOM ROAD	Struggle for first-class citizenship
Howard	NORTH WINDS BLOW FREE	Story of girl overwhelmed with compassion for slave laborers
King	WHY WE CAN'T WAIT	Struggle for equality
Lee	TO KILL A MOCKINGBIRD	Story of Negro unjustly accused
Meltzer	THADDEUS STEVENS AND THE FIGHT FOR NEGRO RIGHTS	Story of Congressman who fought for abolition of slavery
Meyer	COLONEL OF THE BLACK REGIMENT	Life of Thomas Higginson, supporter of abolition and of women's rights
Myrdal	AN AMERICAN DILEMMA	Struggle for cultural, political, economic, religious, and educational aspects of Negro life
Newell	A CAP FOR MARY ELLIS	Black girl's problems in nursing school
Newman	MARION ANDERSON: LADY FROM PHILADELPHIA	Biography of famous black singer
Petry	HARRIET TUBMAN, CONDUCTOR ON THE UNDERGROUND RAILROAD	Account of her flight to freedom and her help in leading her people out of slavery

Rodman	LIONS IN THE WAY	Struggles of a Negro boy entering a white school
Russell	GO UP FOR GLORY	Stories of a Negro basketball star
Stevens	FOOTSTEPS TO FREEDOM	Efforts to abolish slavery
Styron	SOUTHAMPTON INSURRECTION	Novel based on Nat Turner's insurrection
Vroman	HARLEM SUMMER	Struggle against poverty of a Negro youth from Alabama spending summer in Harlem
Walker	JUBILEE	Woman born into slavery longs for freedom, a home and children
Washington	UP FROM SLAVERY	Autobiography of Booker T. Washington
Yates	AMOS FORTUNE, FREE MAN	Slave fights his way to recognition as a free man

Struggles of People During Civil War

Bradbury	FLIGHT INTO SPRING	Young girl marries Union soldier and together they face problems after Civil War
Carter	ROBERT E. LEE AND THE ROAD OF HONOR	Biography
Catton	THE BATTLE OF GETTYSBURG	Account of Civil War battle
Meader	PHANTOM OF THE BLOCKADE	Story of seventeen-year-old boy fighting for the Confederacy
Mitchell	GONE WITH THE WIND	Hardships of southerners

Struggle Against Crime

Capote	IN COLD BLOOD	Account of senseless murder of Kansas farm family
Dickens	OLIVER TWIST	Boy struggles to escape from life of crime
Floherty	BEHIND THE SILVER SHIELD	Men in police force struggle to keep justice

Floherty	MEN AGAINST CRIME	Emphasis on men who engage in battle against criminals trying to cheat the Treasury Department
Orrmont	MASTER DETECTIVE: ALLAN PINKERTON	Biography of founder of N.S. Secret Service Bureau
Whitehead	THE F.B.I. STORY	About men who battle crime

Struggle Against Communism

Bagley	HIGH CITADEL	Fiction about airline passengers fighting Communist soldiers
Johnson	THE BAY OF PIGS	Struggle of 1500 patriots, to overthrow Castro
Michener	THE BRIDGE AT ANDAU	Revolt of Hungarians against Communism
Swearingen	THE WORLD OF COMMUNISM	Answers questions about how to combat communism
Uris	ARMAGEDDON	Struggle to limit Communist control in Berlin (fiction)
Uris	TOPAZ	Account of Soviet Union directing missiles toward the United States (fiction)

Struggle Against Disease and Illness

Baker	ANGEL OF MERCY	Biography of woman who pioneered the movement toward humane care of the mentally ill
Douglas	CASCADE MOUNTAINS	Struggles of a young boy in the mountains struck by infantile paralysis
Keller	STORY OF MY LIFE	Tells how Helen Keller, blind and deaf, struggled through life physically handicapped
Kenny	AND THY SHALL WALK	Story of Austrailian nurse' development of treatment for infantile paralysis
Killilea	KAREN	True story of girl born with cerebral palsy
Robinson	DAVID IN SILENCE	Story of courage of deaf boy (fiction)

Economic Struggles

Addams	TWENTY YEARS AT HULL HOUSE	Struggle against poverty and slum life
Bellow	SEIZE THE DAY	Struggle for economic justice
Caudill	NIGHT COMES TO THE CUMBERLANDS	Biography of a depressed area
Caudill	MY APPALACHIA	Struggle of poverty-stricken residents of Appalachia
Chesham	BORN TO BATTLE	Struggles of Salvation Army
Cronin	ADVENTURES IN TWO WORLDS	Struggle against poverty to become a doctor
Ewen	STORY OF IRVING BERLIN	Biography of famous composer who overcame poverty
Harlow	ANDREW CARNEGIE	Struggles of poor immigrant who built the great steel empire
Hinton	THE OUTSIDERS	About teenagers from the slums and their struggle to be accepted by society
Hugo	LES MISERABLES	Struggle for economic justice and against undue punishment for minor crimes
Hunt	ACROSS FIVE APRILS	Story of boy who bears burden of a man's work on the farm when his brothers go to war and his father is ill
Josephson	EDISON: A BIOGRAPHY	Biography of deaf, impoverished boy who became an inventor
Judson	ANDREW JACKSON: FRONTIER STATESMAN	Story of a poor boy who became President
Kielty	JENNY LIND SANG HERE	About a poor girl who struggled through life to become a famous singer
Lee	THE ROCK AND THE WILLOW	Economic struggle on a non-productive farm in Alabama
Liston	THE AMERICAN POOR	Written for high school students about economic conditions
Liston	DOWNTOWN: OUR CHALLENGING URBAN PROBLEMS	Also written for high school readers

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Steinbeck	THE GRAPES OF WRATH	Hardships of dispossessed family in Oklahoma during the depression
Steinberg	DWIGHT DAVID EISENHOWER	Story of poor boy who became great general and President
Wilder	THE BANKS OF PLUM CREEK	Story of poor family (fiction)
Wilder	THE LONG WINTER	Economic struggle of courageous family (fiction)
Wise	JANE ADDAMS OF HULL HOUSE	Biography of famous welfare worker

Struggle of Indians (See also book list for ethnic literature)

Ahlswede	DAY OF THE HUNTER	Struggles of a half-breed Indian accused of murder
Annixter	BUFFALO CHIEF	Story of Indians who had struggles with white men who complicated the free Indians' world (fiction)
Annixter	DAKOTA INDIANS	Focuses on Indians' struggle against white men with guns and the railroad (fiction)
Ball	EVERGLADES	An Indian living in a white man's world fights to save his land
Beckhard	BLACK HAWK, SAUK CHIEF	Indian warrior tried to lead his people in peaceful existence, but was forced to go to war
Bell	TOTEM CASTS A SHADOW	Struggle for better understanding of whites for Indians
Berger	LITTLE BIG MAN	A man's struggle for life as an adopted Indian
Borland	WHEN THE LEGENDS DIE	Struggles of an Ute Indian boy
Burgoyne	ENSIGN RONAN	An ensign who hated all Indians learned that they were not savages
Heinzman	CHEYENNE INDIANS	Struggles of Cheyenne nation
Jackson	RAMONA	Appeal for justice to an American Indian; also a love story
Johnson	COCHISE, GREAT APACHE CHIEF	An Indian tried to make friends with the white men, was falsely accused, and became a restless foe

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chter	LIGHT IN THE FOREST	About a white boy who lives with the Indians and is torn between the two ethnic groups
ruggle of Jews	(There are other books about Jews listed under Struggles Against Naziism)	
ank	DIARY OF ANNE FRANK	Diary of Jewish girl living in Nazi Germany
LAMUD	THE FIXER	A Jew in Tsarist Russia is accused of murdering a Catholic boy and suffers from mistreatment in prison
is	EXODUS	Describes the flight of Jews from countries where they were persecuted to Israel
ruggle for Legal Justice		
ard	GOVERNMENT AND LIBERTY	Struggles of Americans for liberty
mmager	CRUSADERS FOR FREEDOM	Stories of men and women who fought for freedoms we know today
ttler	CHAMPIONS OF DEMOCRACY	Struggles of Americans to uphold democracy
erson	SPAN ACROSS A RIVER	Struggle of a witness before a Congressional investigation committee (fiction)
ulkner	TOMAHAWK	Struggles of a young man against an unjust sentence of death
rst	WILD BILL HICKOK	Story of U.S. marshal who brought justice to the frontier
fka	THE TRIAL	Story of German bank clerk executed for unknown crime
ble	CLARENCE DARROW, DEFENSE ATTORNEY	Biography of controversial trial lawyer
chards	DECISION	About attempts to defeat Harold Carswell's nomination to the Supreme Court
evens	FOOTSTEPS TO FREEDOM	Struggle for freedom
ruggle of Mexican-Americans (See book list for ethnic literature)		
einbeck	THE PEARL	Struggles of poor family against unjust townspeople

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oung	ACROSS THE TRACKS	Senior high school girl faces problems because of hostility against her people- the Mexicans.

Struggle Against Naziism (Other books are listed under Struggles During World Wars)

rnold	A NIGHT OF WATCHING	About people struggling against the Nazi regime in Germany
rickhill	THE GREAT ESCAPE	Struggle against Nazis
orman	THE SKIES OF CRETE	Struggle against Nazis
irsch	THROUGH ENEMY LINES	Struggle against Nazis
owe	CALL IT TREASON	Struggle against Nazis
acInnes	ABOVE SUSPICION	Struggle against Nazis
eid	ESCAPE FROM COLDITZ	Struggle against Nazis
uhl	THEY FOUGHT BACK	Struggle against Nazis
ris	MILA 18	Resistance of Jews in Warsaw ghetto against Nazis
illiams	THE WOODEN HORSE	Struggle against Nazis

Struggles of People in Other Countries

avanna	JENNY KIMURA	Although she is anxious to please her American grandmother, a Japanese girl cannot change her values
ronin	A SONG OF SIXPENCE	Struggles of a Catholic boy in a Protestant Scottish community
e Jong	CHINA	Struggles of a Chinese after the Japanese invasion
ickens	A TALE OF TWO CITIES	Struggles of French people for political justice and of an individual falsely accused
ooley	THE EDGE OF TOMORROW	Struggle against Communism and disease in jungle villages of Laos
ton	GANDHI	Story of Gandhi's struggle to free India
lk	A PLACE OF HER OWN	Struggles of a Swedish girl after her parents are drowned
odden	AN EPISODE OF SPARROWS	Struggles of London slum children
reene	THE COMEDIANS	Struggle of Haitians against dictatorship

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Hunt	SINGING AMONG STRANGERS	Struggles of Latvian family forced to flee their native land
Lazell	ALASKAN APOSTLE	Struggles of Alaskans for economic aid and education
Lewis	CHINA	Story centers around modern Chinese youth's struggle against war
Llewellyn	HOW GREEN WAS MY VALLEY	Economic struggle of mining family in South Wales
Markandaya	NECTAR IN A SIEVE	Economic struggle in India
Meyer	PIRATE QUEEN	Struggle to keep Celtic Ireland free of England's domination
Paton	CRY, THE BELOVED COUNTRY	Struggles of people in Union of South Africa
Rhoads	THE CORN GROWS RIPE	Economic struggles of a modern Mayan boy
Speare	THE BRONZE BOW	Struggles of a boy during first century fighting against Roman legions
Tallant	EVANGELINE AND THE ACADIANS	Acadians are driven from their homes and wander many years before making a new life in Louisiana

Struggles of People During Revolutionary War

Cheney	THE INCREDIBLE DEBORAH	About heroine in Continental army
Fast	APRIL MORNING	About teen-aged boy during American Revolution
Forbes	JOHNNY TREMAIN	About a young boy during American Revolution
Gerson	THE SWAMP FOX	An account of a fighter in South Carolina
Holbrook	SWAMP FOX OF THE REVOLUTION	Biography of Francis Marion
McGee	FAMOUS SIGNERS OF THE DECLARATION	Story of men who risked their lives for independence
Meadet	A BLOW FOR LIBERTY	Story of a privateer aiding the Continental army
Smith	OLD PUT	Story of farmer who fought in Revolution because he believed so strongly in justice

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Struggle Against Witchcraft

Alderman	THE DEVIL'S SHADOW	Struggle adainst accusation of witchcraft
Jackson	WITCHCRAFT OF SALEM VILLAGE	About witchcraft trials of Old Salem
Miller	THE CRUCIBLE	A drama based on witchcraft trials
Speare	THE WITCH OF BLACKBIRD POND	A girl visiting in colonial Connecticut was accused of witchcraft

Struggle for Women's Rights

Baker	THE FIRST WOMAN DOCTOR	Biography of Elizabeth Blackwell
Blatter	CAP AND CANDLE	A girl overcomes ancient prejudices to become a nurse
Miller	WOMAN DOCTOR OF THE WEST	Struggles of a woman doctor in days when only men were doctors
Noble	FIRST WOMAN AMBULANCE SURGEON	Valiant woman withstood heartbreaking ordeals to win her place in a profession new to women
Severn	FREE BUT NOT EQUAL	Story of women who led the fight for women's rights
Sinclair	THE BETTER HALF	About the emancipation of American women
Yates	PRUDENCE CRANDALL: WOMAN OF COURAGE	Struggles of a teacher to operate her academy as she wants to.

Struggles of People During the World Wars

Beach	RUN SILENT, RUN DEEP	Fiction based on experiences of men on submarine in World War II
Cliven	THE STORY OF D-DAY	Story of brave men who made an invasion possible and led the way to Allied victory in World War II
Conham	BURMA RIFLES	Fiction about a Japanese-American who suffers from the hatred of his neighbors during World War II
Graun	SEVEN HEROES	Stories of seven men who were awarded the Medal of Honor in the Pacific
Brickhill	REACH FOR THE SKY	Biography of an aviator who lost both legs and fought back to become one of the great British heroes of World War II

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Bruckner	THE DAY OF THE BOMB	About the terrifying experiences of two Japanese children who survived the bombing of Hiroshima (fiction)
Churchill	MEMOIRS OF THE SECOND WORLD WAR	An abbreviated version of the six volume edition that highlights the events and personalities of World War II that are of more interest to the general reader
DeJong	THE HOUSE OF SIXTY FATHERS	Struggles of a Chinese boy to rejoin his family after the Japanese invasion has separated them (fiction)
Dodson	AWAY ALL BOATS	A novel dealing with U.S. naval operation in the Pacific during World War II
Elkon	EDITH CAVELL: HEROIC NURSE	Biography of a heroic nurse who gave her life in World War I
Forester	THE SHIP	A novel about naval action in the Mediterranean during World War II
Forman	THE SKIES OF CRETE	About the escape of children when Nazis invaded the island of Crete (fiction)
Hersey	THE WAR LOVER	About the crew of a Flying Fortress (fiction)
Howarth	D-DAY, THE SIXTH OF JUNE, 1944	Story of the day the Allied forces crossed the English Channel to invade Normandy
Jablonski	AERIAL OPERATIONS	Illustrated story of the B-17's and the men who flew them
Lawson	THIRTY SECONDS OVER TOKYO	A adaption for young readers of the first hand account of the Doolittle Raid over Tokyo
MacLean	WHERE EAGLES DARE	About allied agents sent to Nazi Germany in 1944 to rescue a military staff member (fiction)
Miers	MEN OF VALOR	The horrors of war and the courage of men are the recurrent themes of this story of World War II
Pyle	BRAVE MEN	About the daily lives of men in World War II

Radvanyi	SEVENTH CROSS	Story of a man who escaped from a Nazi concentration camp (fiction)
Remarque	ALL QUIET ON THE WESTERN FRONT	Story of German boys who became men during World War I (fiction)
Savery	ENEMY BROTHER	Story of how an English boy who was reared by Nazi parents is won back to his English heritage (fiction)
Sentman	RUSSKY	The story of the adventures of a Russian boy fighting with the Americans against the Germans (fiction)
Serraillier	THE SILVER SWORD	Describes courage of children trying to survive under German siege of Warsaw in World War II (fiction)
Shirreffs	THE ENEMY SEAS	Story of two young men on a U.S. submarine on a secret mission in enemy waters
Thorne	THE HUMP	About the great military airlift of World War II
Toland	BATTLE: THE STORY OF THE BULGE	Story of a World War II battle
Toland	BUT NOT IN SHAME	Story of the six months after Pearl Harbor
Toland	THE LAST ONE HUNDRED DAYS	Description of the last days before the final destruction of Hitler's Germany
Tohite	THE SURVIVOR	A young naval officer goes on a dangerous mission to a Japanese-held island in World War II (fiction)

Buncombe County Board of Education
The Inner Struggle
Course Code [redacted] 1380

I. Course description

This elective course emphasizes the emotional, moral, and physical struggles of man as he attempts to face life realistically. The unit explores elements of inner struggle in the following genres of literature: short story, drama, poetry, novel, and nonfiction.

II. Level: II, III, or IV at Erwin
I, II, III, IV at Roberson

III. Prerequisites:

IV. Objectives

A. Primary

1. To understand that much of literature deals with problems, values, and motivational behavior as observed through characterization

2. To observe how emotions are depicted in literature

3. To understand how one's self-concept motivates behavior through literary characters

4. To look at pressures rationally and to devise realistic solutions

B. Performance

1. Having studied various literary forms relating to inner struggle, and having participated in discussion groups, the student will analyze in writing some of the pressures, values, and motivational behaviors that are common to man.

2. Through participation in class discussions relating to inner struggle, the student will demonstrate a deeper awareness of the inner struggles of human beings as seen through literary characters.

3. Given a story, the student will discuss in writing how the main character's self-concept motivates his actions.

4. Using a magazine article, newspaper article, movie, or television program as a basis, the student will engage in an oral activity emphasizing some phase of inner struggle and devising realistic solutions to the problem, the activity taking the form of an oral report, a news special, a simulated interview with a psychiatrist, etc.

5. Reading from a list of novels and using this reading material as background information, the student will make an in-depth study of one problem and share his information with the class through a method devised by himself and approved by the teacher.

V. Course outline

A. Introduce the inner struggle as a theme in literature, looking through the units in textbooks to get an overview of the types of literature to be studied.

B. Distribute reading lists to students and explain that during the course they are to read extensively from the list, select one type of inner struggle for individual study, and plan an original method that will be approved by the teacher for presentation to the class.

C. Choose for class study selections from the unit, "Know Thyself," in WESTERN LITERATURE: THEMES IN LITERATURE.

D. During the study of self-concept, use filmstrip, RED BADGE OF COURAGE, and sound filmstrips, REFLECTIONS OF MYSELF: THE ADOLESCENT EXPERIENCE, Parts I and II.

E. Invite one of the guidance counselors to speak to the class about the changing self-concept of a high school student.

F. Have students divide themselves into small groups; each group simulate the portrayal of teen-agers with various problems, followed by a class discussion in which students identify with a character that was portrayed.

G. Choose for class study selections from the unit, "The Inner Struggle," in AMERICAN LITERATURE: THEMES AND WRITERS, emphasizing the element of decision and the role of conscience, two concepts basic to understanding the inner nature of man.

H. At appropriate times during study, assign themes relative to significant concepts in the literary selections.

I. Involve students in group discussions and speaking activities based on their reading or viewing of current media, emphasizing some phase of inner struggle.

J. Use the unit, "People Under Pressure," in ENCOUNTERS: THEMES IN LITERATURE to emphasize the following pressures that are a common experience of man: environment, nature, other people, and one's own emotions.

K. Teach HAMLET, using such teaching aids as study guides, filmstrips, recordings, and films.

L. Use the following selections for individualized or group study:
"The Burning," VOICES IV, p. 305
"Flight," VOICES IV, p. 125
"The Prison," VOICES IV, p. 288
"The Secret Life of Walter Mitty," VOICES IV, p. 318
"Man's Courage," VOICES IV, p. 249
"The New Man," VOICES III, p. 43
"Tatoo," VOICES III, p. 203
"Dino," VOICES III, p. 163
"Sports' Worst Tragedy," VOICES II, p. 157
THE GLASS MENAGERIE
THE MEMBER OF THE WEDDING

M. Have students make oral/audiovisual presentations concerning their individual study of one type of inner struggle.

N. Make use of song lyrics, comedy, and art relative to man's inner struggle.

VI. Resources

A. Basic texts

1. AMERICAN LITERATURE: THEMES AND WRITERS

2. ENCOUNTERS: THEMES IN LITERATURE

3. WESTERN LITERATURE: THEMES IN LITERATURE

4. VOICES II, III, and IV

B. Supplementary books: See attached reading list.

C. Films (Buncombe County Audiovisual Center)

1. 246 WILLIAM SHAKESPEARE

2. 397 HAMLET: AGE OF ELIZABETH

3. 678 WHAT HAPPENS IN HAMLET

4. 941 HAMLET: THE POISONED KINGDOM

5. 940 HAMLET: THE READINESS IS ALL

D. Filmstrips (Erwin Media Center)

1. 822.3 HAMLET

2. 822.3 A DAY AT THE GLOBE THEATER

3. RED BADGE OF COURAGE

E. Sound Filmstrip: REFLECTIONS OF MYSELF: THE ADOLESCENT EXPERIENCE, Parts I and II (Erwin Media Center)

F. Recordings (Erwin Media Center)

1. THE GLASS MENAGERIE

2. READINGS FROM TENNESSEE WILLIAMS

3. UNDERSTANDING AND APPRECIATION OF SHAKESPEARE

G. Techniques and activities

1. Class discussions

2. Oral presentations

3. Compositions

4. Use of audiovisual aids

5. Use of study guides

6. Dramatizations

7. Use of current media

Prepared by Louise Metcalf, Clyde A. Erwin High School and Denisa Suberati, A. C. Reynolds High School.

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Agee	A DEATH IN THE FAMILY	Struggles of young woman and two small children when husband is killed in auto accident.
Alcock	RUN, WESTY, RUN	Boy runs away and learns to work out his problems.
Ald	ROUGH SCRAMBLES	Struggles of a boy cycle racer.
Anderson	MEET SANDY SMITH	Boy from New Mexico ranch adjusts to living in New York City.
Bennett	I, JUDY	Struggles of a girl growing up.
Bolton	WAYFARING LAD	Boy grows in courage and generosity through relationships with kindly people.
Bonham	BURMA RIFLES	Young Japanese-American of draft age at time of Pearl Harbor attack suffers from hatred of neighbors.
Bonham	DURANGO STREET	Rufus finds he must break a condition of his parole just to live.
Bonham	VIVA CHICANO	Mexican-American boy accused of crime doesn't know whether to run or prove his innocence.
Borland	WHEN THE LEGENDS DIE	Ute Indian boy is torn away from his mountains and "civilized" against his will.
Bosworth	WHITE WATER, STILL WATER	Day-dreamer is faced with solving practical problems of survival in the woods.
Bronte	JANE EYRE	Girl is torn between her employer and a man who befriends her.
Brown	MANCHILD IN THE PROMISED LAND	Viewing death as a way of life in Harlem led author to important decision.
Carson	THE COACH NOBODY LIKED	Boy is torn between admiration for coach and allegiance to father.
Carson	HOTSHOT	Basketball star has problems.
Carson	THE 23rd STREET CRUSADERS	Boys potentially headed for trouble meet a stranger from whom they learn rules applicable to both the game of basketball and the game of life.
Cavanna	A DATE FOR DIANE	About the crises of a fifteen-year-old girl.

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Cohen	PORTRAIT OF DEBORAH	Struggles of teenage Jewish girl.
Conrad	LORD JIM	Jim harbors a guilt complex because of an act of cowardice in his youth and because of his failure to achieve his expectations of himself.
Conrad	THE SECRET SHARER	A young sea captain hides a man from justice and faces conflict when he realizes he is capable of committing the crime of which the man is accused.
Craig	MARSHA	Teenage girl problems.
Crane	RED BADGE OF COURAGE	Struggles of young Civil War soldier who is afraid in battle.
Davis	YES, I CAN	Struggles of Sammy Davis, Jr.
Donovan	PT 109	John Kennedy in World War II.
Douglas	HARD TO TACKLE	White ball player resents prejudice against his black teammate.
Dreiser	AN AMERICAN TRAGEDY	A young boy's ambition for wealth and social prestige brings him tragedy.
Duncan	DEBUTANTE HILL	About girl's decision concerning social life.
Felsen	CRASH CLUB	
Felsen	HOT ROD	All the Felsen books are about boys and their problems concerning cars.
Felsen	ROAD ROCKET	
Felsen	STREET ROD	
Gilbert	THE UNCHOSEN	Struggle of a girl to be In.
Gold	POINT OF DEPARTURE: NINETEEN STORIES OF YOUTH AND DISCOVERY	Stories reflecting the anguished world of adolescence.
Green	I NEVER PROMISED YOU A ROSE GARDEN	Realistic account of a teenage girl's struggles to overcome the self-destruction of her schizophrenia.
Hardy	FAR FROM THE MADDING CROWD	Struggles of people trapped by impersonal forces.
Hayes & Kennedy	STAR ON HER FOREHEAD	Girl has to choose between career as an actress and the boy she loves.
Hulme	THE NUN'S STORY	True story of a nun in World War II whose hospital becomes a sanctuary for the underground.
Humphries	FLIGHT NURSE	Young woman must choose between love and her dedication to nursing.

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Hunt	ACROSS FIVE APRILS	Problems of a boy during Civil War who has one brother fighting with North and one with South.
Jackson	CHARLEY STARTS FROM SCRATCH	Charley, just out of high school, leaves home to hunt for job to earn money for college.
Joseph, ed.	THE ME NOBODY KNOWS	About Ghetto Children.
Killilea	KAREN	Both Karen books are about a girl with cerebral palsy and her family's struggles to help her.
Killilea	WITH LOVE FROM KAREN	
Knowles	A SEPARATE PEACE	Two teenage boys who are really friends have a misunderstanding and and become involved in a tragic accident.
Lansing	LISA OF THE HUNDREDFOLD	A tomboy learns to accept a woman's role.
Latham	CARRY ON, MR. BOWDITCH	Boy wants to go to college but is apprenticed to a ship chandler.
Lee	THE ROCK AND THE WILLOW	About girl growing up on Alabama farm during depression.
Lewiton	FIRST LOVE	Girl problems.
Lewiton	THE DIVIDED HEART	About a teenage girl whose parents are divorced.
Marshall	CHRISTY	Young woman leaves security of home to teach in mountains of Tennessee.
Nathan	Portrait of Jennie	Struggles of a young artist and of a girl trying to grow up.
O'Dell	ISLAND OF THE BLUE DOLPHINS	Ordeal of a girl who spent eighteen years alone on a lonely island in the 1800's.
O'Hara	GREEN GRASS OF WYOMING	All O'Hara books are about a young boy and his love for animals.
O'Hara	MY FRIEND FLICKA	
O'Hara	THUNDERHEAD	
Olson	FULLBACK FURY	Football player is charged with fixing the game.
Richter	THE LIGHT IN THE FOREST	White boy reared by Indians struggles to find his identity.
Saroyan	THE HUMAN COMEDY	Family problems of fourteen-year-old boy during World War II.
Saroyan	TRACY'S TIGER	A boy growing up.

Schulman	WEST SIDE STORY	About Tony's love for Maria, sister of rival gang leader.
Sellers	CROSS MY HEART	Problems of young love and growing up.
Stolz	GOOD-BYE MY SHADOW	Problems of a teenage girl.
Stolz	ROSEMARY	Unable to attend college, Rosemary resents being excluded from its social life.
Summers	OFF THE BEAM	Teenage boy's problems.
Swanson	DULCY	A girl growing up.
Tumis	ALL AMERICAN	The values Ron Perry learns in football go far beyond the field.
Ullman	BANNER IN THE SKY	Teenage boy dreams of challenging the height of the Citadel, highest mountain in Switzerland.
Walden	MY SISTER MIKE	Problems of a tomboy trying to grow up.
Weber	DON'T CALL ME KATIE ROSE	Problems of a girl growing up.
Westheimer	VON RYAN'S EXPRESS	World War II prisoners attempt a daring escape.
Wikerson	THE CROSS AND THE SWITCHBLADE	One man's advanture helping teenagers in New York's gangland.
Woods	VIBRATIONS	A teenage boy trying to establish his identity.
Wojciechowska	SHADOW OF A BULL	Son of a famous bullfighter fears to continue in his father's footsteps but knows he must.
Wolfe	LOOK HOMEWARD ANGEL	Struggles of an introvert who unsuccessfully attempts to fit into a society culturally and intellectually below his inherent character.

BUNCOMBE COUNTY PUBLIC SCHOOLS

Realm of the Irrational

Course Code [redacted] 1390

I. Course description

This course is an exploration of the idea of whether man is truly a rational and civilized being. It examines the dark side of man--the side drawn to the perverse, the mindless, and the irrational will. The course consists chiefly of individual reading and composition concerning varied types of literature, from such classics as Shakespeare's A Midsummer Night's Dream, Stevenson's Dr. Jekyll and Mr. Hyde, and a collection of short stories by Poe to the most modern novels of science fiction.

II. Level: Elective at II, III, or IV

III. Prerequisites:

IV. Objectives

A. Primary

1. To gain some understanding of witchcraft, voodoo, astrology, fortune-telling, ESP and prophecy, and to perceive how belief in these occult sciences affects our lives

2. To realize that man often turns to the wild, dangerous, and terrifying areas of life because of insane compulsions

3. To observe that civilization is only skin-deep and under certain circumstances mankind will revert to savagery

4. To recognize that what is fiction today may tomorrow be reality

5. To gain a realization that people of all ages have shown interest in and enjoyment of literature containing irrational fantasy

B. Performance

1. After researching his choice of one pseudo-science, the student will demonstrate his understanding of it by satisfactory participation in a panel discussion.

2. Through participation in class discussion of newspaper and magazine articles dealing with man's belief in the occult and his interest in the dangerous and terrifying areas of life, the student will show that he has gained an understanding of why man is often compelled to do daring and dangerous things.

3. Given a selection of short stories, the student will read two of his choice and discuss in writing the irrational actions of the characters.

4. After having read an assigned novel, the student will trace in writing the downward path of the characters from civilization to savagery.

5. Given a selection of science fiction novels, the student will read one and compare and contrast in writing the scientific theories and information of the novel with that of truth and reality.

6. After reading a classical and a modern play of fantasy, the student will illustrate his knowledge of fantasy and irrationality in drama of the past and present by participating in writing and presenting an original skit.

7. After listening to recordings, the student will demonstrate his knowledge of Poe's single effect theory by choosing one story and discussing it in a composition.

8. After having read Dr. Jekyll and Mr. Hyde, the student will demonstrate factual knowledge of the story by achieving 70% accuracy on an objective post-test.

9. After having read selections of his choice from suggested readings, the student in an oral report will demonstrate his awareness that interest in and enjoyment of the irrational have always been evident in literature.

V. Course outline

A. Introduce the course by telling the fortunes of the class members.

B. Hold class discussions of witchcraft, voodoo, astrology, fortune-telling, ESP, the gift of prophecy, and other occult sciences of interest to the student.

C. Allow the student to choose the topic of greatest interest to him and group himself with others having the same choice to do research and present his findings in the form of a panel discussion.

D. Discuss newspaper and magazine articles on topics dealing with man's belief in false sciences and religions.

E. Emphasize the irrational actions of characters in such stories as "Night-Drive," "The Monkey's Paw," "The Smile," "Fever Dream," and "The Lottery," and allow the student to develop his ideas in a composition, using examples from at least two stories.

F. Assign the students to read either Lord of the Flies or Heart of Darkness and trace in writing the circumstances that made the characters revert to savagery.

G. Allow the students to choose from The Great Freeze, Farmer in the Sky,

Starman Jones, The First Men in the Moon, and Great Science Fiction Stories to read with the help of study guides and to write a composition comparing and contrasting the scientific information in science fiction with that of reality.

H. Encourage or assign students to do individual or group projects such as constructing a model, developing a collage, or painting or collecting pictures to illustrate the science fiction works.

I. Study Shakespeare's A Midsummer Night's Dream and The Hitchhiker as examples of irrational plays.

J. Arrange the students into groups of five or six and allow them the opportunity to create and present a brief skit illustrating fantasy.

K. Use either written or recorded forms of Poe's "The Tell-Tale Heart," The Masque of the Red Death," "The Black Cat," "The Fall of the House of Usher," "The Pit and the Pendulum," and "The Cask of Amontillado" to demonstrate Poe's theory of a single effect in his stories.

L. Distribute unipacs to students for writing assignment on Poe's works.

M. Distribute study guides to the students and assign the reading of Dr. Jekyll and Mr. Hyde as an example of classical irrational literature, with an objective post-test to follow.

N. Allow students to read from available paperbacks or books from the library and report on them orally, specifying examples of irrational behavior and fantasy.

VI. Resources

A. Basic texts

1. Voices II

a. "Fever Dream"

b. "The Monkey's Paw"

c. "The Smile"

d. "The Tell-Tale Heart"

2. Voices III

a. "Night Drive"

b. "The Collecting Team"

c. "The Hitchhiker"

3. American Literature

   a. "The Lottery"

   b. "The Pit and the Pendulum"

4. Conrad. Heart of Darkness

5. Golding. Lord of the Flies

6. Heinlein. Farmer in the Sky

7. Heinlein. Starman Jones

8. Shakespeare. A Midsummer Night's Dream

9. Silverburg. The Time of the Great Freeze

10. Smith, ed. Great Stories of Science Fiction

11. Stevenson. Dr. Jekyll and Mr. Hyde

12. Wells. The First Men in the Moon

B. Supplementary books (Erwin Media Center)

1. Bradbury. Dandelion Wine

2. Bradbury. The Golden Apple of the Sun

3. Bradbury. The Illustrated Man

4. Capote. In Cold Blood

5. Crichton. The Andromeda Strain

6. Edwards. Strange Worlds

7. Frank. Alas, Babylon

8. Godwin. This Baffling World

9. James. The Turn of the Screw

10. Knebel. Night of Camp David

11. London. Before Adam

12. Miller. A Canticle for Liebowitz

13. Miller. The Crucible

14. Poe. Great Tales of Terror by Edgar Allan Poe

15. Russell. Wasp

16. Sheller. Frankenstein

17. Spector, ed. Seven Masterpieces of Gothic Horror

18. Stewart. The Mephisto Waltz

19. Stoker. Dracula

20. Verne. The Mysterious Island

21. Wells. The Invisible Man

22. Wells. The Time Machine

C. Recordings (Erwin Media Center)

1. Voices II

   a. "The Monkey's Paw"

   b. "The Tell-Tale Heart"

2. Voices III: "The Collecting Team"

3. "The Pit and the Pendulum"

4. Basil Rathbone Reads Edgar Allan Poe

   a. "The Black Cat"

   b. "The Masque of the Red Death"

5. Edgar Allan Poe: Poems and Tales: "The Fall of the House of Usher"

6. Insights into Literature: "The Cask of Amontillado"

D. Techniques and Activities

1. Teacher-led class discussions
2. Panel discussions
3. Use of recordings
4. Oral presentations
5. Creative writing
6. Group discussions and group writing
7. Use of study guides and unipacs (Available in Erwin English Department)
8. Construction and/or creative art activities

Prepared by: Mrs. Launa Ball, Clyde A. Erwin High School

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Buncombe County Public Schools

Humor in Literature
Course Code [redacted] 1400

I. Course description

This course includes selections from all genres revealing the absurditites of human behavior. Although humor is primarily a source of fun and relaxation, an attempt will be made to help students achieve greater enjoyment by learning what makes a selection funny.

II. Level: Elective at III or IV at North Buncombe
Elective at I, II, III, or IV at T.C. Roberson and Clyde A. Erwin

III. Prerequisites

IV. Objectives

A. Primary

1. To recognize both obvious and subtle humor

2. To recognize types of humor in all forms of literature

3. To understand the writer's use of such devices as surprise, incongruity, exaggeration, mock seriousness, and dialect to achieve humor

4. To set one's own goals and work independently to achieve them

B. Performance

1. Having observed such humorous objects as pictures and cartoons and read jokes and comic strips, the student will analyze in writing the elements of humor involved.

2. Having viewed a slapstick comedy film and having read literature employing slapstick comedy, the student will participate satisfactorily in panel or small group analysis of slapstick.

3. Having read a variety of humorous selections, the student will participate satisfactorily in panel or small group discussions concerning the devices used by the authors to achieve their purpose.

4. Using literary selections as models, the student will write an essay relating a personal experience, using at least one device used by the professional writers to achieve humor.

5. Having negotiated a contract with the teacher, the student will work independently until he has successfully completed the projects he contracted to do.

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V. Course outline

A. Using a video-tape showing individuals hysterically laughing or crying, lead the class to whatever conclusions thay may reach regarding humor and pathos in the human condition.

B. Post a numbered set of some twenty or so pictures, jokes, cartoons, comic strips, etc. in easily accessible areas of the room (table and desk tops, blackboard, bulletin board) for student viewing. Have the student select the three most amusing; he is to try to analyze in writing why each is funny.

C. Analysis of the items in B should lead to use by the students of a variety of written sources defining humor.

D. Show the sound film, MARK TWAIN: THE MAN AND HIS WORKS. Discuss Mark Twain as the first American humorist.

E. Read "The Celebrated Jumping Frog," excerpts from THE INNOCENTS ABROAD, and "The Story of the Bad Little Boy Who Didn't Come to Grief" (or similar works with a compatible film preceding). Discuss techniques of comedy used in these selections.

F. Obtain a slapstick comedy film, such as one by Laurel and Hardy or Jerry Lewis, for viewing and analysis of slapstick. (Film may perhaps be obtained from local television studio.); as option view contemporary television shows dealing with slapstick humor.

G. Read orally Brown's "Fifty-First Dragon." Have students distinguish between "slapstick" comedy and "subtle" comedy. Tell which type of humor is found in this story.

H. View the Bost bread commercial on television (or a similar type); show how the use of exaggeration and slapstick are humorous.

I. Assign the reading of "The Night the Ghost Got In" or "The Night the Bed Fell," with the goal being the drawing of conclusions inductively by the student concerning the causes of humor.

J. Read in class silently Saki's "The Storyteller" or "Tobermory." Have students do a worksheet on type of humor involved.

K. Read "The Face Is Familiar, But." Discuss language style (slang) and plot as humor.

L. Discuss the works of Al Capp. Read and discuss his essay, "My Well-Balanced Life on a Wooden Leg." Ask students to write an essay relating a personal experience, using exaggeration, satire, or incongruity in their writings.

M. Study Shaw's ANDROCLES AND THE LION and Rostand's CYRANO DE BERGERAC. View sound film CYRANO DE BERGERAC. Have students determine the humor of a situation, character, and/or language in both plays. Students will read parts orally and may dramatize excerpts of their choosing. After completing the plays, have students review humor versus pathos, particularly with reference to CYRANO DE BERGERAC.

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N. Negotiate a contract with each student for the type and number of activities to be completed during the quarter. This should be a formal agreement. Negotiations should be completed by the end of the second week of the quarter. Suggested activities follow.

1. Write and present a farce.

2. Use editorial cartoons to show the purpose of the drawing.

3. Draw a cartoon strip.

4. Collect cartoons without captions and supply captions.

5. Keep a scrapbook of jokes, humorous anecdotes, cartoons, or humorous advertisements.

6. Organize teams and present slapstick comedy skits.

7. Be a comedian. Write and tell your own jokes.

8. Write and produce a "Laugh-In" skit or some other comedy skit based on a television show.

9. Go to the theater to see a humorous movie or play and give a written or taped report on it.

10. Read a poem or story, or see a television program and write a parody.

11. Read from stories and books listed in resources and report to the class either individually or in small groups.

12. Write a paper on the contributions of humor to various forms of literature; include a bibliography.

VI. Resources

A. Basic texts

1. VOICES III and IV

2. AMERICAN LITERATURE--Themes

3. WESTERN LITERATURE--Themes

4. THE LITERATURE OF COMEDY, (Ginn)

5. THE COMIC SPIRIT IN AMERICA (Scribner's)

6. Bier, THE RISE AND FALL OF AMERICAN HUMOR (Holt, Rinehart)

7. AMERICAN LITERATURE, (Houghton)

B. Supplementary materials for students' use

1. Plays

a. Goldsmith, SHE STOOPS TO CONQUER

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b. Sheridan, THE RIVALS
SCHOOL OF SCANDAL

c. Shakespeare, TWELFTH NIGHT
AS YOU LIKE IT
TAMING OF THE SHREW

d. Shaw, MAJOR BARBARA

e. Chekhov, CHERRY ORCHARD

f. Lardner, THOMPSON'S VACATION

g. Wilde, THE IMPORTANCE OF BEING EARNEST

h. Day, LIFE WITH FATHER

2. Short stories

a. O'Henry, " Jeff Peters as a Personal Magnet"
" The Ransom of Red Chief"

b. Steinbeck, "The Affair at 7, Rue de M"

c. Bemelmans, "Little Bit and the American"

d. Skinner and Kimbrough, "Interlude In London"

e. Shulman, "Love Is a Fallacy"

f. Parker, "The Waltz"

g. Beaumont, "The Vanishing America"

h. Wodehouse,"Uncle Fred Flits By"

i. Knight, "Cockles for Tea"

j. Faulkner, "Spotted Horses"

k. Dahl, "Parson's Pleasure"

l. Gogol, " The Overcoat"

3. Fables

a. "The Very Proper Gander"

b. "The Shrike and the Chipmunks"

c. "The Glass in the Field"

d. "The Owl Who Was God"

e. "The Frogs Desiring a King"

f. "The Lion in Love"

g. "The Little Girl and the Wolf"

h. "The Tiger Who Would Be King"

4. Ballads

a. "Get Up and Bar the Door"

b. "The Wife Wrapped in Wether's Skin"

c. "Robin Hood and the Curtal Friar"

d. "The Blue-Tail Fly"

5. Books

a. Gilbreth, Frank and Carey, CHEAPER BY THE DOZEN

b. MacDonald, Betty, THE EGG AND I

c. Scroggin, (editor), CHUCKLEBAIT

d. Weiss, (editor), TALES OUT OF SCHOOL

e. (Unknown), IN A LIGHTER VEIN
PLAYS FOR LAUGHS (for the reluctant reader)

f. Filheim, Marvin, COMEDY-PLAYS, THEORY, AND CRITICISM

6. Poetry

a. Lewis Carroll, "Father William"

b. Ogden Nash, "The Politician"
"Accessories to the Fact"
"Armored Division"

c. Phyllis McGinley, "Don't Shake the Bottle, Shake Your Mother-in-Law"

d. Dorothy Parker, "Resumé"

C. Books for teacher reference

1. Bier, THE RISE AND FALL OF AMERICAN HUMOR

2. Barkin, (editor), THE SARDONIC HUMOR OF AMBROSE BIERCE (Dover publications)

3. THE COMPLETE NONSENSE OF EDWARD LEAR (Dover)

4. Bombaugh, ODDITIES AND CURIOSITIES OF WORDS AND LITERATURE (Dover)

5. Wells, A NONSENSE ANTHOLOGY (Dover)

6. Redman, (editor) THE WIT AND HUMOR OF OSCAR WILDE (Dover)

7. Felheim, COMEDY: PLAYS, THEORY AND CRITICISM

D. Recordings and tapes

E. Sound films (in North Buncombe Library)

1. MARK TWAIN: THE MAN AND HIS WORKS

2. CYRANO DE BERGERAC

F. Techniques and activities

1. Teacher-led class discussions

2. Use of tapes, video-tapes, recordings, and films

3. Individual reports and projects

4. Group discussions and group writing

5. Skits and panels

6. Independent study

Prepared by Geneva Ray, North Buncombe High School.

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Concepts of Love
Course Code [redacted] 1410

I. Course description

This course involves the exploration of the various kinds of love, such as love of nature and God, family love, romantic love, and brotherly love. A cross-section of literary genres provides the core of this thematic study: poems, short stories, plays and short novels. The necessity of including several of these types of love in each person's life becomes evident as the students apply the views and comments of noted authors to their own experiences regarding aspects of love. Music and art supplement the literary selections to further relate these varieties of love to the lives of the students.

II. Level: Elective at II, III, or IV, T. C. Roberson and Clyde A. Erwin
Elective at III or IV, North Buncombe

III. Prerequisites:

IV. Objectives

A. Primary

1. To become aware of the various types of love

2. To perceive through the study of literature the similarity of experiences in relationships involving love

3. To compare writers' and other artists' ideas about love with one's own

4. To obtain answers to basic questions concerning the role that love plays in our lives

5. To acquire a greater understanding of literary genres and techniques relevant to this thematic study

6. To expand one's literary scope while increasing sensitivity in selecting literature

B. Performance

1. The student will demonstrate his awareness of various types of love by participation in class discussion and in two of the following activities: creation of individual collage, a bulletin board, an original painting or musical composition, a carving or other handcrafted art object such as a quilt, basketry, marquetry, depicting some aspect of love.

2. After listening to selected contemporary music about various types of love and after viewing a film, slides, filmstrips, and art reproductions, the student will participate in a general class discussion and then devise an individual chart illustrating similarities and differences of of ideas on this theme presented by artists through various media.

3. After reading a variety of literary selections on this theme, the student will share with other class members through group discussions his views on the kinds of love derived from personal observation and experiences compared with those observed in his reading.

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4. The student will compose a short story, a poem, or a theme illustrating the significance of love in everyone's life.

5. After having participated in class analysis of each genre employed in the study of the various kinds of love, the student will identify on written tests common elements of literature, such as theme.

6. The studen vill select for individual study a literary work on some type of , preferably one other than those considered in class, and wil esent for class observation the theme of the literary work t ugh improvisation, art or other creative method he chooses.

V. Course outl'

A. Introduce the course by having a teacher-led class discussion on the various connotations of the word love and then on the types of love recognized in our society today. This discussion will initiate plans for the class-produced bulletin board on this theme.

B. Assign a collage illustrating the types of love as each student conceives of these types at the beginning of the course.

C. Have each student to keep a notebook to record ideas gleened from the course, including any general notes of personal importance and insights in the form of aphorisms beginning "Love is...," which the student is to complete as the course progresses.

D. Begin category of love of nature and God by assigning the short story, "Love," by Jesse Stuart, and discuss as a class the theme, point of view, and other applicable techniques as well as the basic relevance to love of elements in nature.

E. After reading these poems, view slides of landscape for emphasis: "The Mountains Are a Lonely Folk," Hamlin Garland; "Hills," Arthur Guiterman; "Song," Robert Browning; "Daffodils," William Wordsworth. The film "Grand Canyon" may also be viewed.

F. After discussing in groups and in general discussion ideas expressed in the poems just read, point out in the above poems some of the rudimentary elements of poetry, such as rhyme, rhythm, and imagery.

G. Give each student an opportunity to contribute to class interest in the study of love of nature and God by selecting from his personal collection any contemporary records pertaining to ecology or to nature appreciation, and then employ, at his suggestion, songs that wouldddirectly relate to the theme of the poems to be studied.

H. Assign for reading "My Heart Leaps Up," William Wordsworth; "Miracles," Walt Whitman; "Loveliest of Trees," A.E. Housman; "I thank You God for most this amazing.....," e.e. cummings; "Spring Thunder," Mark Van Doren.

I. Initiate discussions and literary analysis of techniques in poems by groups after viewing film strips on Wordsworth and Whitman.

J. H students select and share with the class some Old Testament psalms th emphasize love of God.

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K. Allow students to present to class any ideas from this study of love of nature and God recorded in the "Love is..." section of their notebooks.

L. Begin study of family love by assigning the following poems for individual analysis and reflection: "A Father's Heart Is Touched," Samuel Hoffenstein; "My Papa's Waltz," Theodore Roethke; "First Lesson," Phillis McGinley; "If There Are Any Heavens," e.e. cummings; "Follower," Seamus Heaney. (Alternative poems include "The Name," by Robert Greeley, and "Stark Boughs on the Family Tree," by Mary Oliver.)

M. Assign these short stories for group analysis of ideas and literary techniques employed: "The Brothers," Bjorstjerne Bjornson; "Love," Glen and Jane Sire; "From Mother...With Love," Zoa Sherburne; "A Mother in Mannville," Majorie Kinman Rawlings.

N. Have students bring to class recordings of songs pertaining to family love and relate ideas to those in the literary study, such as "Watching Scotty Grow " by Bobby Goldsboro.

O. Have students share with the class their favorite "Love is..." drawings from the daily paper and contributions from their aphorisms on "Love is..." pertaining to family love or its absence. At this point students may begin construction of a chart comparing the most recurring views on love presented by artists through various media. He can include works already studied as well as works to be considered as the course progresses.

P. Initiate study of romantic love assigning each student a part to be read in class presentation of WEST SIDE STORY, pointing out that this play also contains elements of brotherly love to be considered next in the course.

Q. Listen to recordings of this play and discuss as a class the ideas and techniques contained in this drama.

R. Assign for outside reading ROMEO AND JULIET and guide student to observe similarities between the two plays and also to observe the relationship of this Shakespearean play not only to romantic love but also to family love. Recording may be used in class.

S. Assign the following short stories for group analysis: "Love Is Kind of Fragile," Robert M. Ross; "The Eyes of Love," Harry Mark Petrakis.

T. Read and analyse individually and then discuss highlights as a class the following poems: "How Do I Love Thee?" Elizabeth Barrett Browning; "One Parting," Carl Sandburg; "Her Face," Anonymous; "Love Comes Quietly," Robert Creeley; "Where Have You Gone...?" Mari Evens; "Medicine," Alice Walker; "She Neither Turned Away," Anonymous; "For Anne," Leonard Cohen; "The Spring and the Fall," Edna St. Vincent Millay; "Sonnet XXIX," William Shakespeare; " When I Was One - and - Twenty," A. E. Housman.

U. View film "Poems of Love/Poems of War" and choose selected songs relating to the various phases of romantic love to hear for comparison with ideas presented in the previously - studied literary works.

V. Give students a choice for individual or small group analysis (with guidance from teacher for elements peculiar to study of a novel) of one of the novels listed in the resources. It will probably be necessary for novels to be read outside of class. Have presentations from "Love is..." in notebook.

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W. Allow students to choose as many as time permits from the following selections on brotherly love for individual analysis to be recorded in notebook: short stories - "The Enemy," Pearl S. Buck; "Point of Departure," Leland Webb; "Invasion of the Planet of Love," George P. Elliott; poems - "Freedom," William Stafford; "A Song in the Front Yard," Gwendolyn Brooks.

X. Initiate a general (circular) class discussion on ideas in the above literary works and listen to student - contributed songs concerning brotherly love. Ask for "Love is..." presentations on this topic. A short theme, poem, or short story to be composed by the student may be assigned to illustrate his views on the importance of love to everyone.

Y. Assign for individual study a project resulting from the examination of a literary work on another type of love, preferably not studied in class. This project may be an improvisation, art production or other creative method of student's choice to be presented either to class or to teacher privately.

Z. The course may be culminated with a test on basic ideas concerning the types of love in our society and on literary techniques and genres used to present these ideas. If the teacher chooses, a short test may be given after the study of each kind of love as the course progresses.

VI. Resources

A. Basic texts

1. AMERICAN LITERATURE
2. INSIGHTS: THEMES IN LITERATURE
3. VOICES IN LITERATURE, LANGUAGE, AND COMPOSITION 2
4. VOICES IN LITERATURE, LANGUAGE, AND COMPOSITION 3
5. POETRY II
6. VOICES OF MAN/THE EYES OF LOVE
7. ADVENTURES FOR AMERICANS
8. THE CONCERNS OF MAN (series)**
9. INSIGHTS INTO LITERATURE

B. Supplementary books (Available in the North Buncombe English Department)

1. WEST SIDE STORY/ROMEO AND JULIET
2. WEDDING SONG
3. TOMORROW WILL BE BETTER
4. Books selected by students for individual study and approved by teacher

   a. DR. ZHIVAGO

**These books are from a personal collection to be shared with class

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b. A TALE OF TWO CITIES

c. WAR AND PEACE

d. AN AMERICAN TRAGEDY

e. NECTAR IN A SIEVE

f. ETHAN FROME

g. ARROWSMITH

h. SILAS MARNER

i. GONE WITH THE WIND

j. LOVE IS ETERNAL

k. JANE EYRE

l. WUTHERING HEIGHTS

m. THE SCARLET LETTER

n. THE PRESIDENT'S LADY

o. NICHOLAS AND ALEXANDRA

p. BORN FREE

q. THE YEARLING

r. LITTLE WOMEN

s. MY ANTONIA

t. CHEAPER BY THE DOZEN

u. CHRISTY

v. THE TALL WOMAN

5. SOUNDS AND SILENCES edited by Richard Peek. (Available in Weaverville library.)

C. Recordings (Available in North Buncombe media center)

1. WEST SIDE STORY

2. ROMEO AND JULIET

3. Ones provided from both students' and teacher's personal collections

D. Films

1. GRAND CANYON (Available in Buncombe County Audiovisual Center)

2. POEMS OF LOVE/POEMS OF WAR (Available in North Buncombe media center)

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E. Filmstrips (Available at North Buncombe media center)

1. WALT WHITMAN

2. WILLIAM WORDSWORTH

F. Slides (from personal collection of travel in Europe; includes art masterpieces and landscape scenes)

VII. Techniques and activities

A. Use of various audiovisual aids

B. Small group and circular (class organized in circle informally) discussions

C. Teacher-led class discussions

D. Individual presentations of creative work

E. Dramatic presentation within classroom

F. Individual notebooks

G. Creative projects - bulletin board and collage

Prepared by Charlene Morgan, North Buncombe High School.